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Myra's Journal

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VOL. XXI. No. 6. Price Sixpence. JUNE, 1895.

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FOR KEEPING *the* SKIN SOFT, SMOOTH *and* WHITE,
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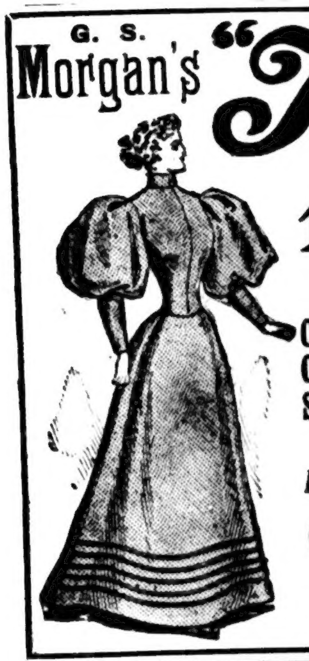

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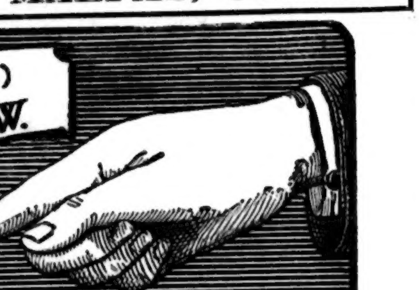

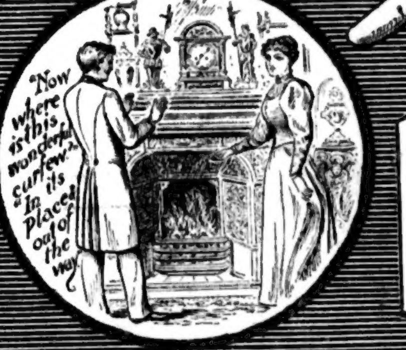
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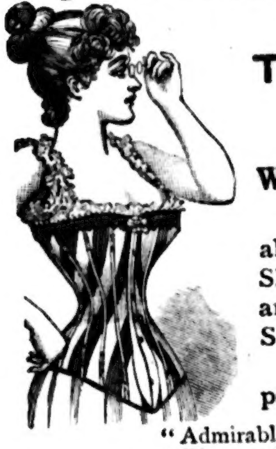

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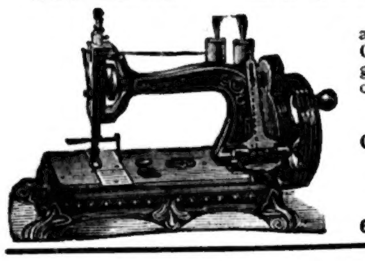

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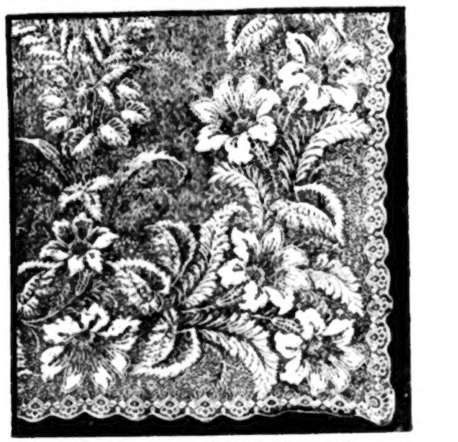

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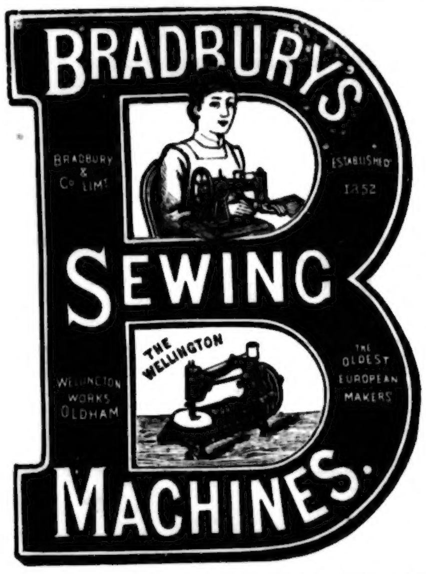

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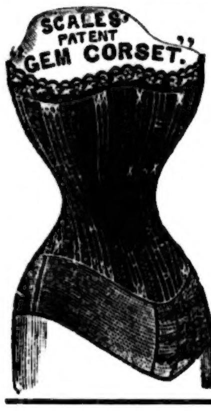
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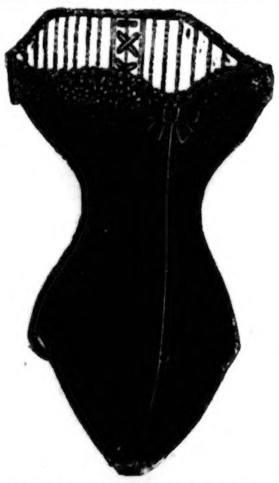

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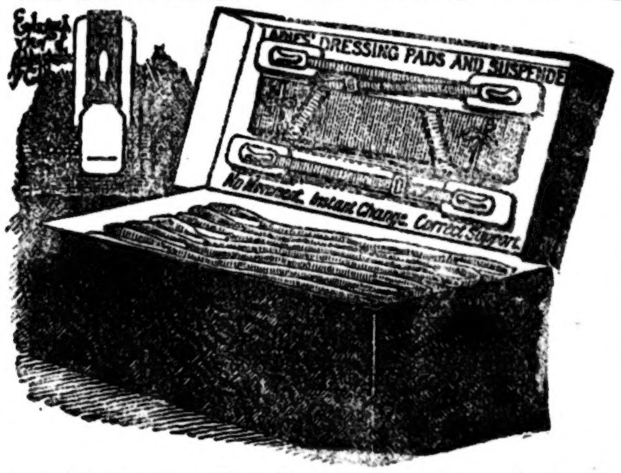
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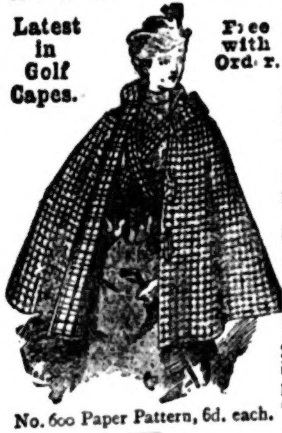

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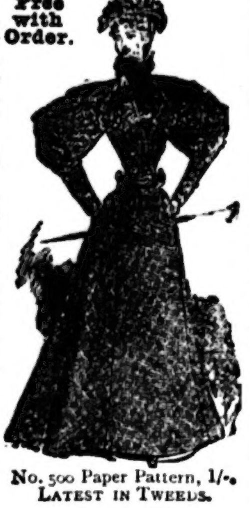

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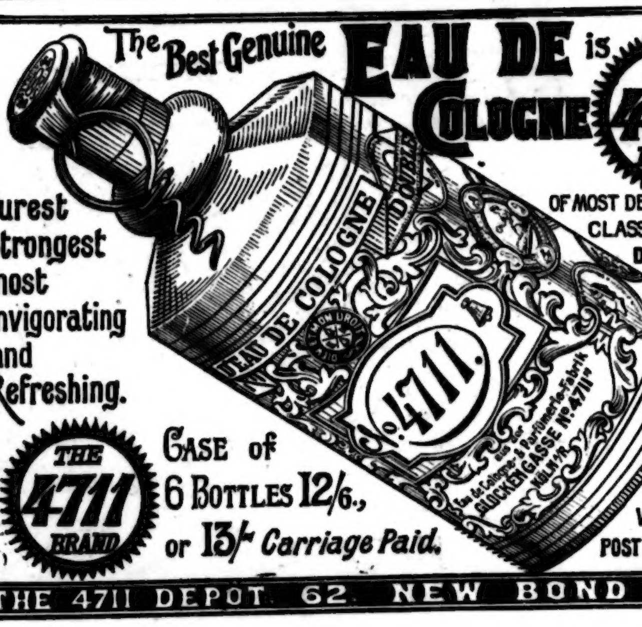

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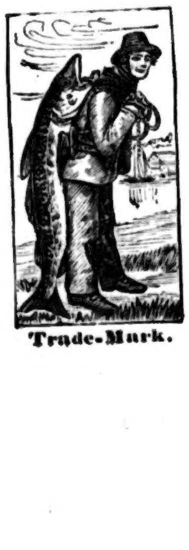

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VOL. XXI.—No. 6. JUNE 1, 1895.

MYRA'S JOURNAL

THE LADY'S MONTHLY MAGAZINE

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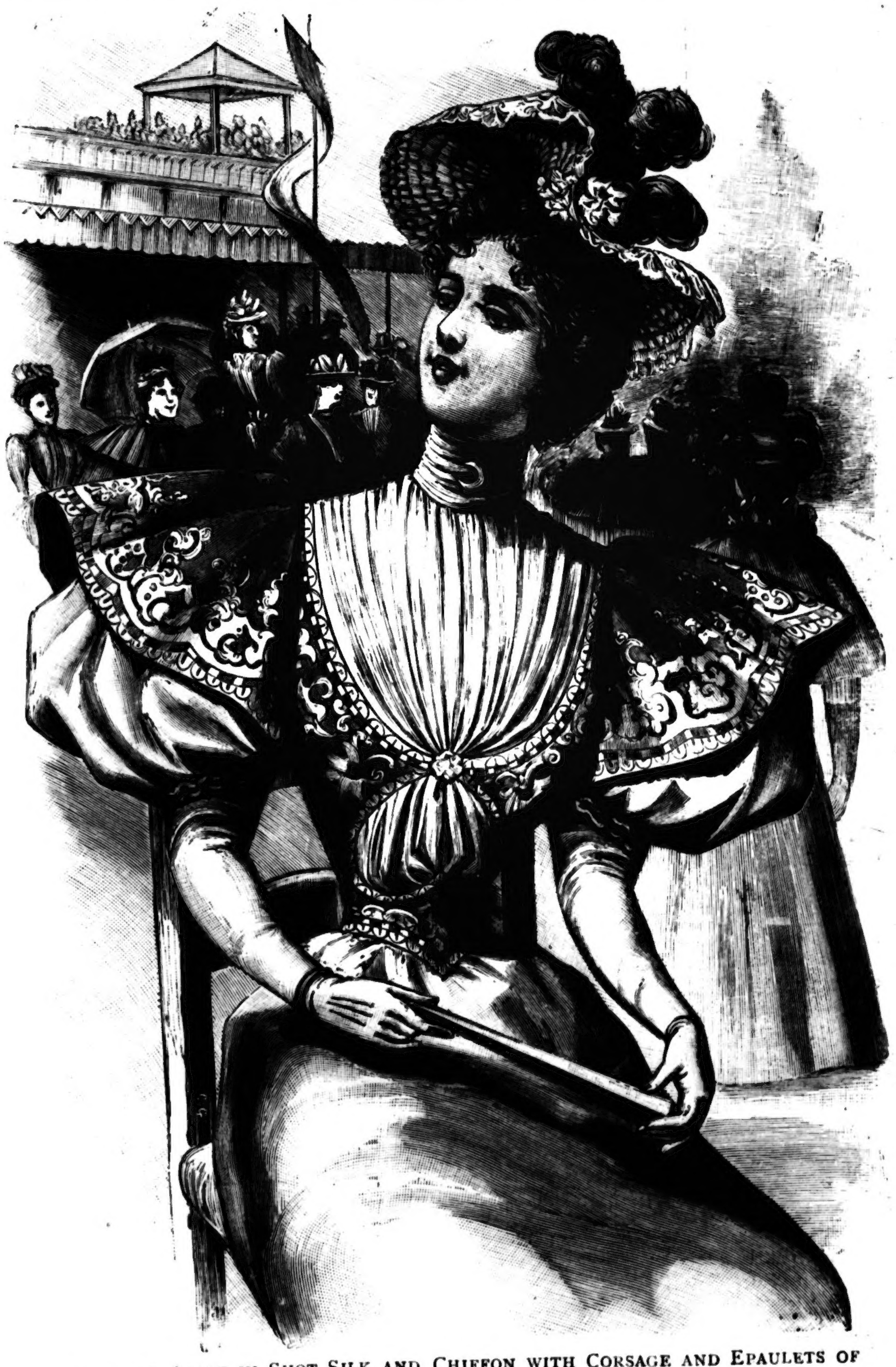


DRESS FOR ASCOT IN SHOT SILK AND CHIFFON WITH CORSAGE AND EPAULETS OF EMBROIDERED CLOTH AND SILK.

Price of Flat Pattern, 6½*d., of* MADAME MYRA, 95, *Regent Street, W.*

FROM OURSELVES TO OUR READERS.

FASHIONS for such a variety of purposes are needed during this busy and beautiful month of June that our readers will not be disposed to find fault with the unusually large number of illustrations of fashions that we put before them in this number. All the gaieties of the London season, the park, the picture galleries, the opera, dinners, receptions, balls and concerts, have been thought of, and dresses for all these purposes will be found in our pages; the special demands of Ascot for smart dresses have not been forgotten, and those who spend long and happy days on the river, the tennis ground, or the golf links, will find that they too are well provided with models of appropriate costumes.

Our Supplements include a coloured plate of a stylish French costume for afternoon wear, the cut-out paper pattern of a pelisse for a young child, Our Artist's Sketches of gowns for Ascot, and the Fashion Supplement with illustrations of costumes, etc., for wearers of all ages.

Skirts and the difficult art of cutting and making them are the subject of the Lesson in Dressmaking. Our readers will be glad to know that these fashionable skirt patterns can be had in full size at our Paper Pattern Depôt, 95, Regent Street, W.

The competition this month is for a lunch menu for a boating picnic, with suggestions for the general arrangements, lists of articles to be taken, etc., to ensure an enjoyable outing.

Our July number will be a special sea-side and holiday number, with illustrations of travelling, sea-side, and yachting costumes for ladies and children. We shall also give our readers some charming sea-side work in the form of several remarkably pretty patterns for crochet, specially designed for MYRA'S JOURNAL. This work is becoming very fashionable for the decoration of house and table linen, and it has the two great advantages that it can be taken up at any moment, and that it can be worked at in the open air without fear of injury by exposure to sun and sea-breezes.

DRESS AND FASHION IN PARIS.

WE Parisiennes are showing a due appreciation of the new summer silks. How charming they are, in texture, style and colouring! Taffetas has appeared in a variety of designs, notably those printed with a vague pattern, which look as if seen through a mist, so shadowy are the outlines. Something of the pastel effect is obtained, and the colours being delicate add to the refined effect. A white taffetas has fine stripes of pink, the whole fabric being spotted with black—but vague, shadowy, half-effaced black. It can be had also in white and mauve, cream and green, etc. Plain taffetas of lovely shades are sprinkled with shadowy balls in black.

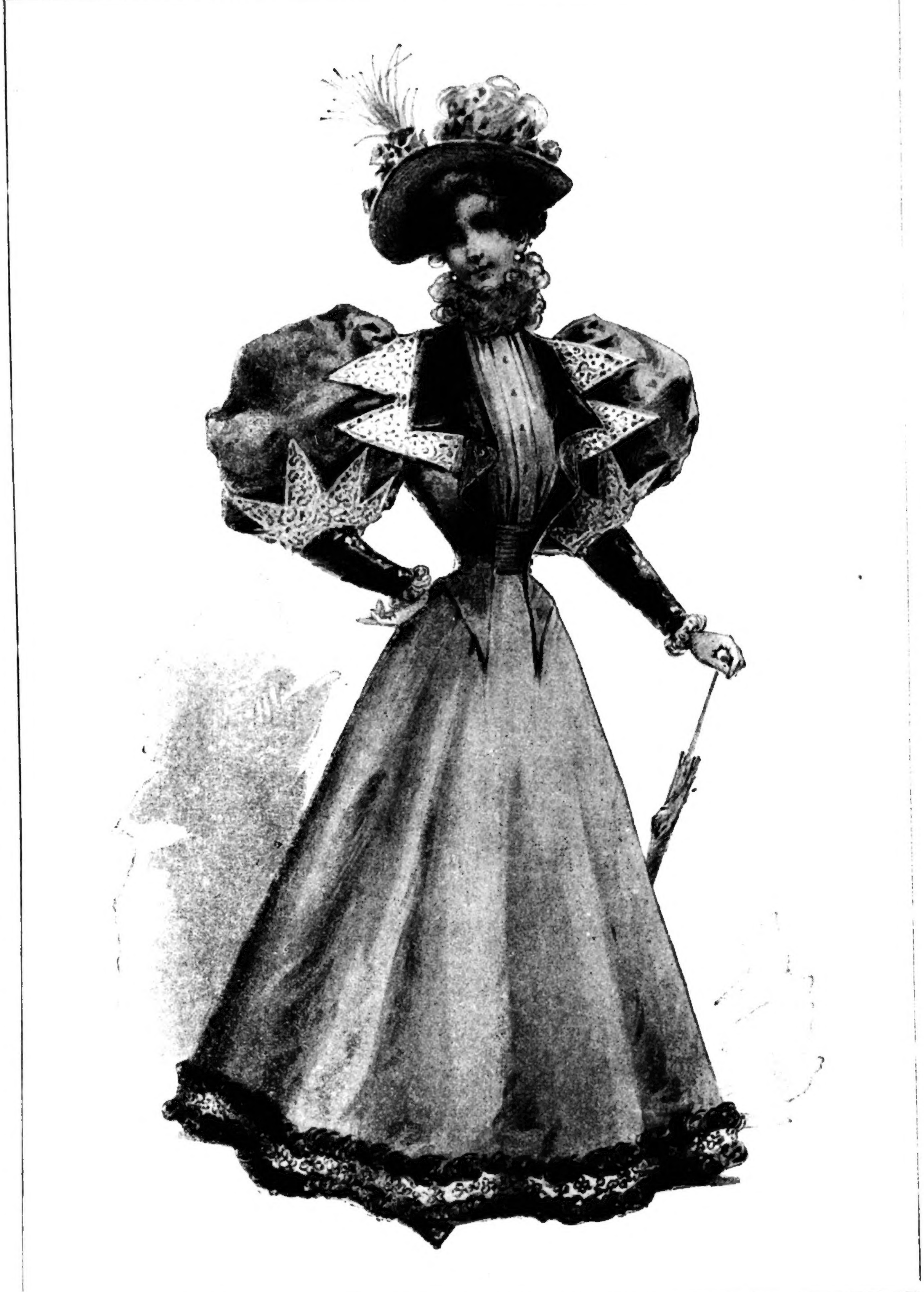
An exceedingly pretty new silk, very light and delicate of texture, is gauffred in the manufacture, so that it looks rather as if arranged in accordion-pleats, but that the pleats are so tiny and so close. This pretty crinkled surface is cut into broad stripes of two shades—cream and old rose, cream and sky, cream and yellow—a garland of flowers trailing down the stripes in fresh but delicate colours. Many of the new silks are not only *crêponné* but they are watered as well like moire. In æsthetic colours, spotted with black, one of these silks has Pompadour bouquets scattered over the surface. Most of the summer silks are shaded and shot, of undecided colour varying with the light.

Plaid silk is in great demand. It makes very stylish blouses to wear over a skirt of crépon, which has a tablier of plaid, or a very narrow plaid panel front and back. The crépon skirt is plain—that is it is untrimmed. The crépon cannot be called *plain*. Gauffred or accordion-pleated in texture, or resembling the markings of rhinoceros skin or knitting, crépons are full of variety even if wholly of wool, without the broken lines in silk and mohair and bright silk spots. In these lovely crépons light colours prevail, but there is a great deal of navy blue to be seen, especially to accompany blouses of plaid or shot silk. Blue is the favourite colour at all fashionable gatherings. Blue of every shade is worn—navy (very dark), cornflower blue, royal blue, polar blue, pansy blue, linen blue, lapis-lazuli blue, sky blue, etc. Green, from bronze to pistache and water green, is fashionable for crépon, also the whole gamut of grey and fawn shades.

A handsome crépon is spotted with satin of a different shade. The spots are large, the colours well combined—cornflower blue on beige, bronze on pistache green, sky blue on pale beige, mauve on grey, deep green on dahlia. Fine effects are obtained by using the second shade for silk trimmings, judiciously arranged.

New crépons and *créponné* woollen fabrics have Japanese and Cashmere designs which give them an air of great richness. They are well suited for blouses.

Mondaines are delighted with the new *Faille Idéale*, a silk which has been specially manufactured for *godet* skirts. Supple and soft, this silk has a firm-



COSTUME FOR THE PARK.

Bell skirt of grey crépon trimmed at the edge with a band of cream guipure insertion embroidered with jet and bordered with black feather trimming. Open jacket with flat pointed basque, ornamented with coquillé revers of black satin lined with grey silk. Revers of guipure embroidered with jet under the satin revers. Pointed revers to match between the crépon puff and satin cuff of the sleeves. Chemisette and draped band of shot silk. Feather collar. Grey straw hat trimmed with black feathers and pink roses. This dress is also charming in blue crépon with black satin and pale lemon chemisette, or in shot silk. Quantity of crépon required, 7 yards.

Prices of Flat Patterns, Skirt, 6½*d., Bodice,* 6½*d., of* MADAME MYRA, 95, *Regent Street, W.*

ness which adapts it for its purpose. A *godet* skirt needs firm material, as the pleats should retain a rounded form.

Couturières are vieing with each other in the cleverness of their *cut*. We have had for some months the gigot sleeve intruding into the bodice and supplying the shoulder-piece. Now a new cut of blouse has appeared in which the great *gigot* is cut in one piece with the yoke. The same principle is carried out in evening gowns, where the folds of the puff sleeve extend into the bodice to supply a cross drapery or berthe to edge the low neck. When well arranged the effect is excellent.

A ball gown in this style is of pale blue taffetas, striped diagonally with mauve satin and sprinkled with little black flowers. By putting a seam down the front, the whole skirt looks as if cut on the cross, the stripes meeting in *chevron* points at each breadth. The bodice is seamless, striped across. The large puff sleeves are much draped, the drapery extending into deep pleats which form a berthe for the low neck and cross in front, where the pleats of the right front finish on the left of the waist beneath a rosette. Such an arrangement is charming for slender figures.

An elegant evening gown, made for a *mondaine* of high rank, will recommend itself to those ladies who have lengths of dress materials none of which are sufficient for a whole toilette. The skirt, very full, is of black silk muslin, mounted on a foundation of bright pink taffetas. At the edge of the skirt are arranged bouquets of shaded pink roses. The very low taffetas corsage, without shoulder-strap, is seamless. It is draped front and back, in rounded, horizontal pleats, with pink silk muslin spangled with gold, finished with a belt and bow of water-green satin ribbon. The puffed elbow sleeves are of green satin, draped with bouquets of roses.

Couturières are cutting the skirts of lighter crépons some nine yards round at the lower edge, the upper part fitting the hips. The fulness falls all round, but the greater part of it forms at the back a "bouquet" of rich deep pleats which are remarkably stylish and becoming. Such skirts are better left untrimmed. The crépon corsage can have bretelles of shot ribbon or satin covered with guipure, the bretelles outlining a little chemisette of *bouillonné* silk muslin.

For the races little mantelets are being prepared of shot taffetas, which will be thrown over the shoulders and tied in front, in the old mantilla style. At the edge is a ruche of lace or tulle, and above it flounces of the same, sparkling with bluish jet.

A race gown, to accompany such a mantelet, is of white crépon with coloured silk floral design in very delicate shades. The skirt is very full at the edge, with large pleats at the back. The corsage *flou* is a series of *bouillonnés* made in white silk muslin, very light and fleecy, with a large square yoke of point de Venise. The sash, of superb Pompadour ribbon, rises like a pointed corselet in front, and ties in a gigantic bow at the back.

These sash bows are often so wide, and the loops are so distended (instead of falling softly), that the bow is plainly noticeable in front—protruding beyond the elbows in some exaggerated cases. Sometimes these bows are of velvet or satin, not of ribbon at all; then the loops are considerably longer and wider than the ends, which taper off to a point. In some light outdoor dresses this bow and the puff sleeves are of velvet or dark satin, affording an agreeable contrast.

Piqué is being used for race gowns. In cream or very pale colours it makes godet skirts and smart figaros with great revers. The blouse is of guipure or of embroidered silk muslin to match, two long bands of the same decorating the tablier. Piqué, by the by, makes capital godet skirts, especially good class piqué, either plain or printed, which is firm yet is without too much false stiffening.

Silk muslin and gauze are immensely used for day and evening dresses. Silk muslin, fine lawn or chiffon is being put to a very pretty use for garden party gowns. It is cut out in a rich pattern, of the guipure style, and is embroidered where cut. This embroidery is used instead of lace over silk or satin skirts, and has a charming effect.

Evening gowns for young girls are being made of white or pale-hued gauze striped with silver lines. A godet skirt, decorated at intervals with flowing satin rosettes, and a draped corsage with huge puff sleeves form the toilette, and very pretty it is—simple, fresh and elegant.

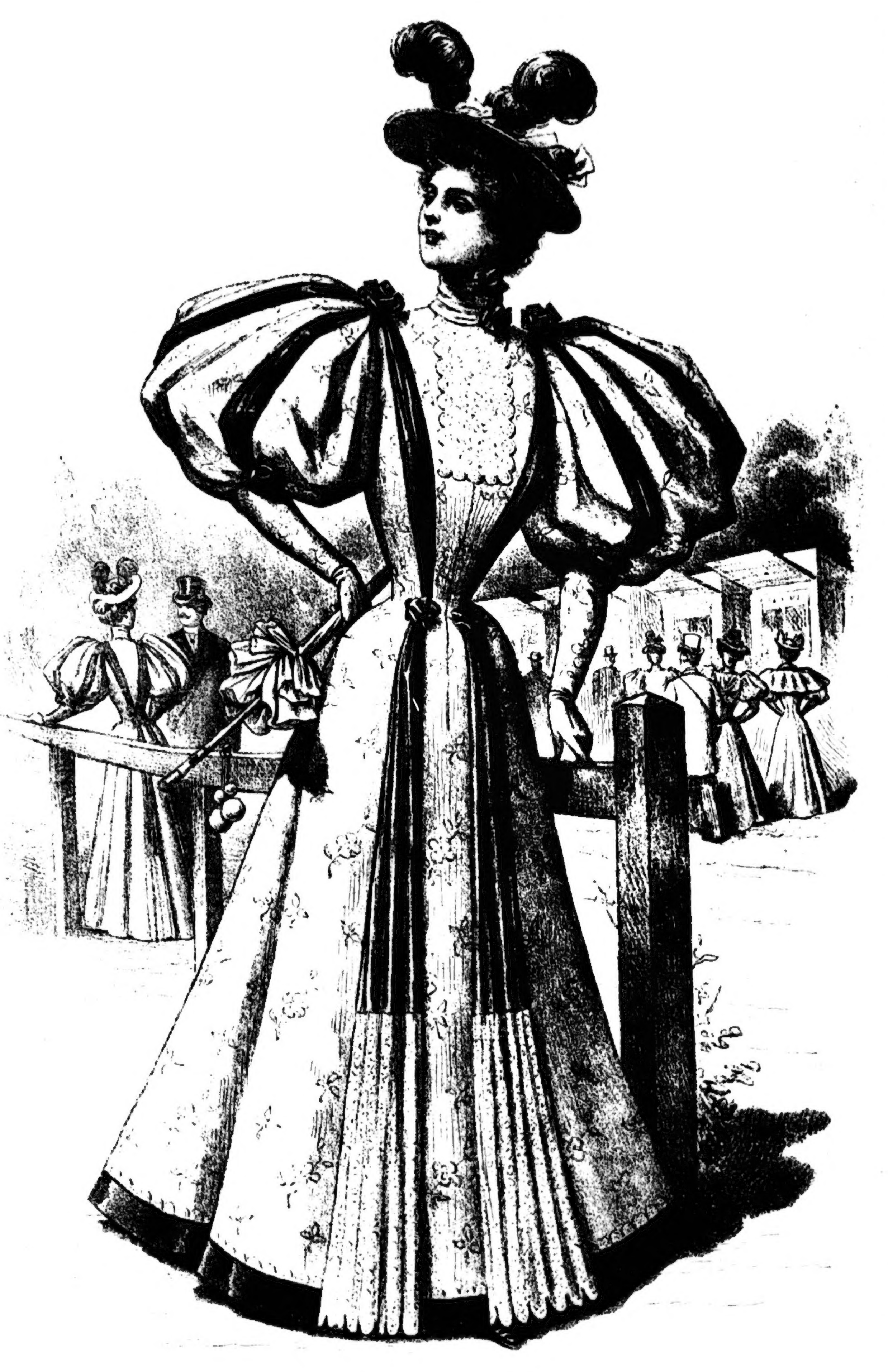
As the patterns of the new taffetas silks are a little stiff in character (another 1830 revival), the corsages of taffetas gowns are softened with draperies of tulle or lawn which are richly embroidered and spangled.

With the warmer weather capes are more fleecy than they were in the early spring, fuller, more decorated on the shoulder, as they were last year. The plainer styles are being reserved for simple cloth models, trimmed with bias bands of cloth.

A long cloak for evening wear, turned out by one of the great houses of the Rue de la Paix, is of red mirror satin lined with white satin, and is embroidered with pearls and silver. On the shoulders are three full pèlerines of the same materials. Between the second and top pèlerine, just beneath the fluted edge of the latter, is a wreath of mixed roses in all colours. The collar is of satin, with a big bouquet of roses on each side instead of Mercury bows.

The summer underclothing is very tempting. The finest cambric is used. Combinations and chemises are so shaped that there is very little fulness under the corset. Combinations, chemises, and knickerbockers are trimmed with long fleecy frills of white muslin—hemstitched and worked at the edge, besides innumerable tucks and feather-stitching. Openwork embroidery and lace is not considered good style just now, though both are still worn; they are beautified by being run with baby ribbon in pink, blue, mauve or the palest green, tied in dainty bows—in front of chemise and combination and at the side of the knickerbockers. Silk petticoats, very daintily trimmed, continue to hold their own against all rivals. Pongee silk petticoats, trimmed with flounces of the silk embroidered in open work, are novel and pretty, and at the same time practical.

COMTESSE DE B.



DRESS FOR RACE-MEETING.

Princess dress of flowered chiné silk on a pale pink ground bordered with a band of black satin. Bretelles of black satin with rosettes at the shoulder and waist, the long ends bordered with lace and falling to the edge of the dress. At the back the bretelles meet at the waist under a single rosette. Draped collar of chiffon with square bib of lace. The puffs of the sleeves striped with draped bands of satin. Fancy straw hat trimmed with black feathers, pink roses, and shot ribbon. Quantity of silk required, 16 yards.

Price of Flat Pattern, 1s. 1d., of MADAME MYRA, 95, *Regent Street, W.*

Current Fashions in London.

THE tucked muslin and lace shirt is one of the prettiest fashions of the hour, and one of the most extravagant, for its original cost is not small, and its frequent need of the attention of the laundress puts it outside the pale of economical modes. But there are very pretty and really inexpensive shirts in coloured linen with white collars and cuffs that are becoming, and fascinating when made with flat tucks in front and worn with a black butterfly bow. Coloured batiste blouses with tucked muslin and lace collars, cuffs, and fronts are charming, and for smart occasions there are lovely blouses in muslin, tucked and striped with Valenciennes lace, that are worn over a well-fitting silk bodice. Embroidered grass lawn also makes pretty summer bodices, but with these again the tight-fitting silk under-bodice is essential.

THE long shoulder seam is a fashion initiated in Paris, and that is slowly but surely coming to the front. The gradually extending length of the seam is at present concealed by the deep collar, which, by-the-by, is not always of white muslin or lawn, but may be of butter-tinted muslin, or of white silk, satin, or cloth bedecked with lace or wrought with iridescent paillettes. When the collars go the way of other fashions we shall suddenly awake to the fact that our shoulders have become wide and sloping, like those of our grandmothers, with sleeves beginning half-way down the arm.

THE passion for fancy buttons shows no signs of abatement, and its latest outcome is the decoration of satin or velvet belts with large rhinestone, paste, pearl, steel, or old silver buttons. Among the most striking of the new buttons are some of cut jet encircled with rhinestones, but the prettiest buttons of all are those of old painted enamel, and happy is she whose jewel-case contains them, for their cost is equal to their attractions.

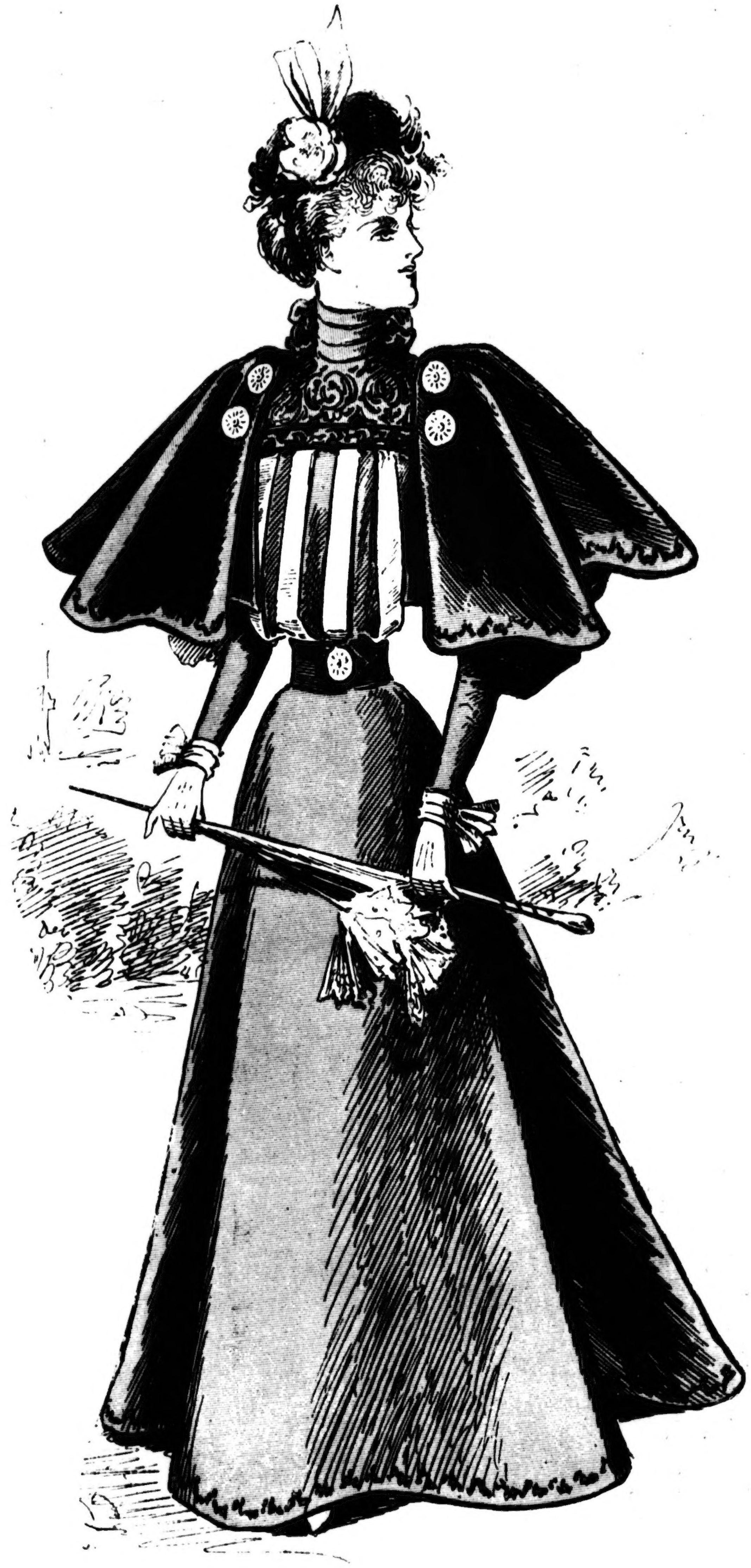
PAILLETTED waistbands are a novelty for wearing with crépon gowns; one of these, to be worn with a gown of lapis-lazuli blue crépon, is thickly studded with emerald paillettes; this mixture of blue and green in two distinct shades, or shot as in glacé silks, is very fashionable. Horsehair lace studded with paillettes is another novelty, and very effectively used in millinery. The foundation of the hat is a wire and net shape, and over this is laid the lace which, despite its unpoetic name, is really light and graceful in appearance.

A NEW style of cape, that leaves the smart front of the bodice visible, will be much adopted when warm weather renders a wrap superfluous. It only covers the back and shoulders, and disappears at the arms, under which a strap of the material is carried to the back of the waist, where it is buttoned to the fellow from the other side. There are many ladies who even in the warmest weather object to take their walks abroad without some species of mantle on their shoulders, and to whom this modified form of cape will particularly appeal.

IT is sincerely to be feared that a renaissance of the Gargantuan ties and bows of last season is at hand. Instead of the wide moiré ribbons of last year figure lengths of black silk net, generally about two and a half yards long and a quarter of a yard wide, edged in scollops with a chain-stitch of white, lilac, gold, pink, blue, or any colour. They bid fair to seriously threaten the supremacy of the ruffle, and seem bound to obtain a certain measure of favour.

ONE of the most economical and at the same time smart investments at all times is a black satin blouse. It lends itself amiably to so many forms of decoration, and its adornment may be changed to harmonize with the other hues of the wearer's toilette. For instance, it may be arranged with three overhanging pleats, the centre displaying three diamond buttons, or with two pleats on either side of a cream tucked lawn, muslin, satin, or lace vest. Bretelles of jet or lace over ribbon with jet ends, or a sequin passementerie, are among decorative possibilities; a deep collar of ivory muslin, with lace and insertion, would be a not unpleasant addition; while throatlets of variously-coloured ribbons would give the element of contrast. A black satin blouse is not too smart for morning wear, and it will grace a theatre or home dinner toilette.

THERE is only one fashion in dress materials, and its name is "spots." An epidemic of dots has broken out over almost every fabric, and the erewhile favourite check is nearing its nadir on the modish horizon. Even the humble flannelette, which is flannel in name only, is strewn with spots, and the opulent, heavily-waved crépons similarly follow the fancy of the hour. At present the spots are very small, but who can tell, in the world sartorial, what a day may bring forth?



STYLISH WALKING COSTUME.

Skirt of cedar coloured crépon embroidered at the edge with iridescent sequins. Blouse with loose straps of mauve satin ribbon over the cedar crépon mounted on a yoke embroidered with sequins. Sleeves of crépon. Draped collar and cuffs of satin. Cape of cedar coloured velvet lined with mauve satin and ornamented with large buttons. Velvet belt fastened with a button. Velvet toque trimmed with mauve ribbon and rosettes. Quantity of crépon required, 7 yards.

Prices of Flat Patterns, Skirt, 6½*d.*, *Blouse,* 6½*d.*, *Cape,* 6½*d.*, *of* MADAME MYRA, 95, *Regent Street, W.*

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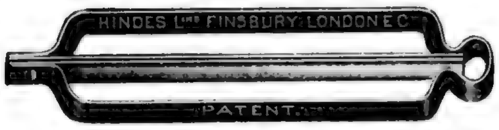
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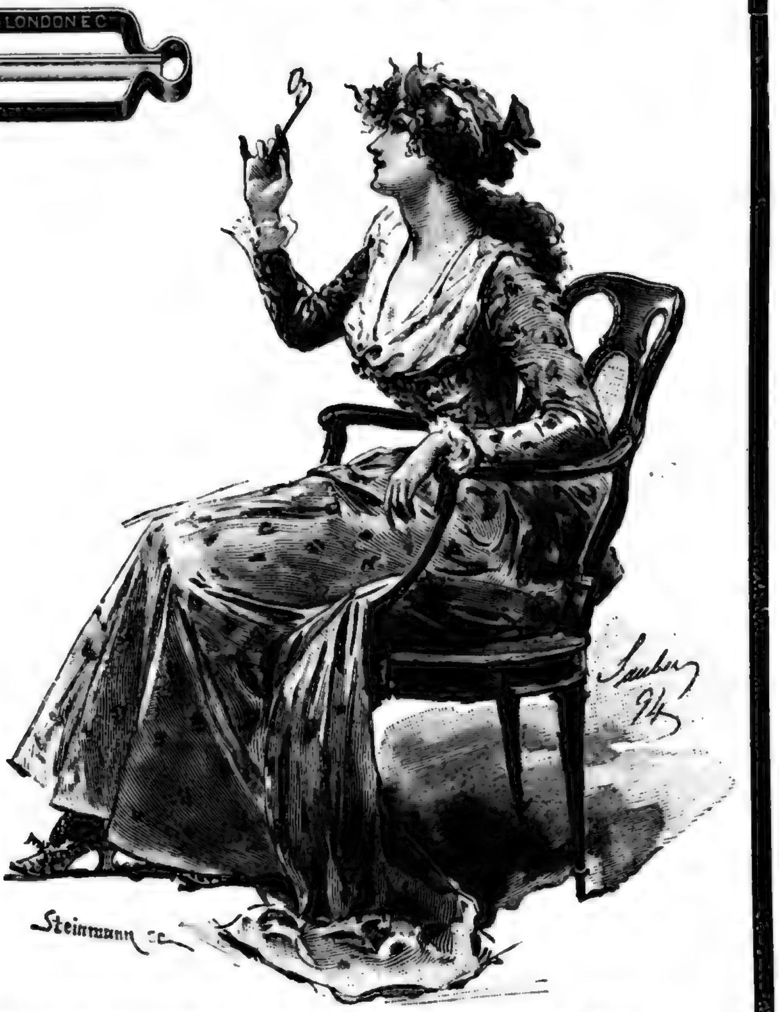
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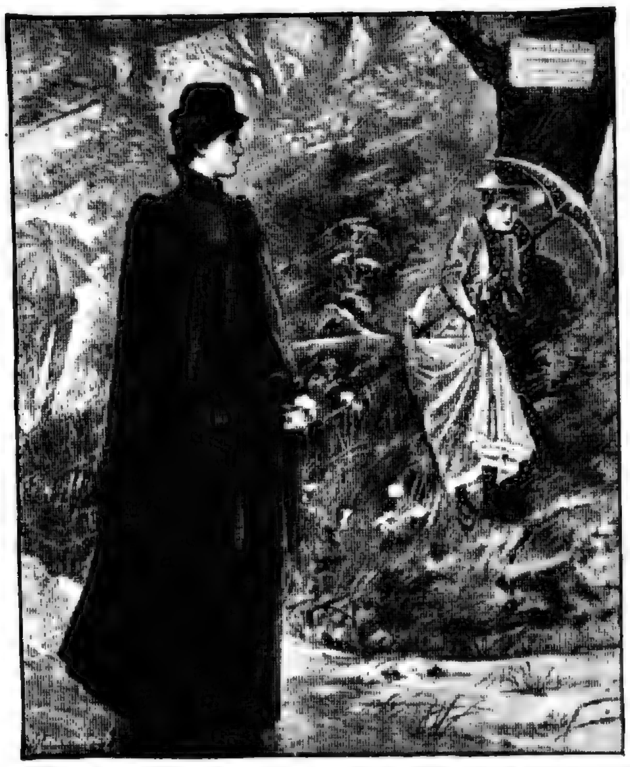

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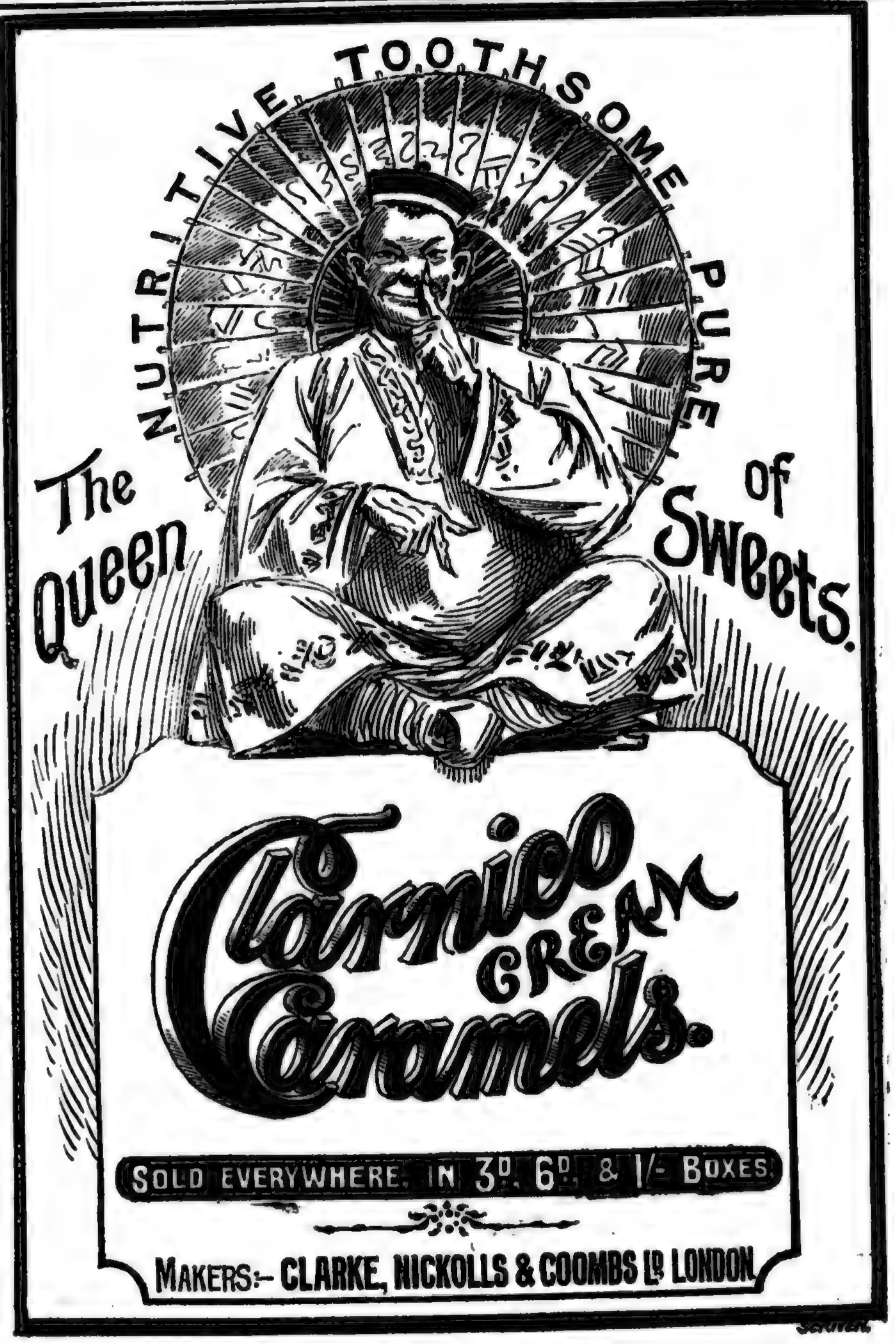
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Spinnings in Town

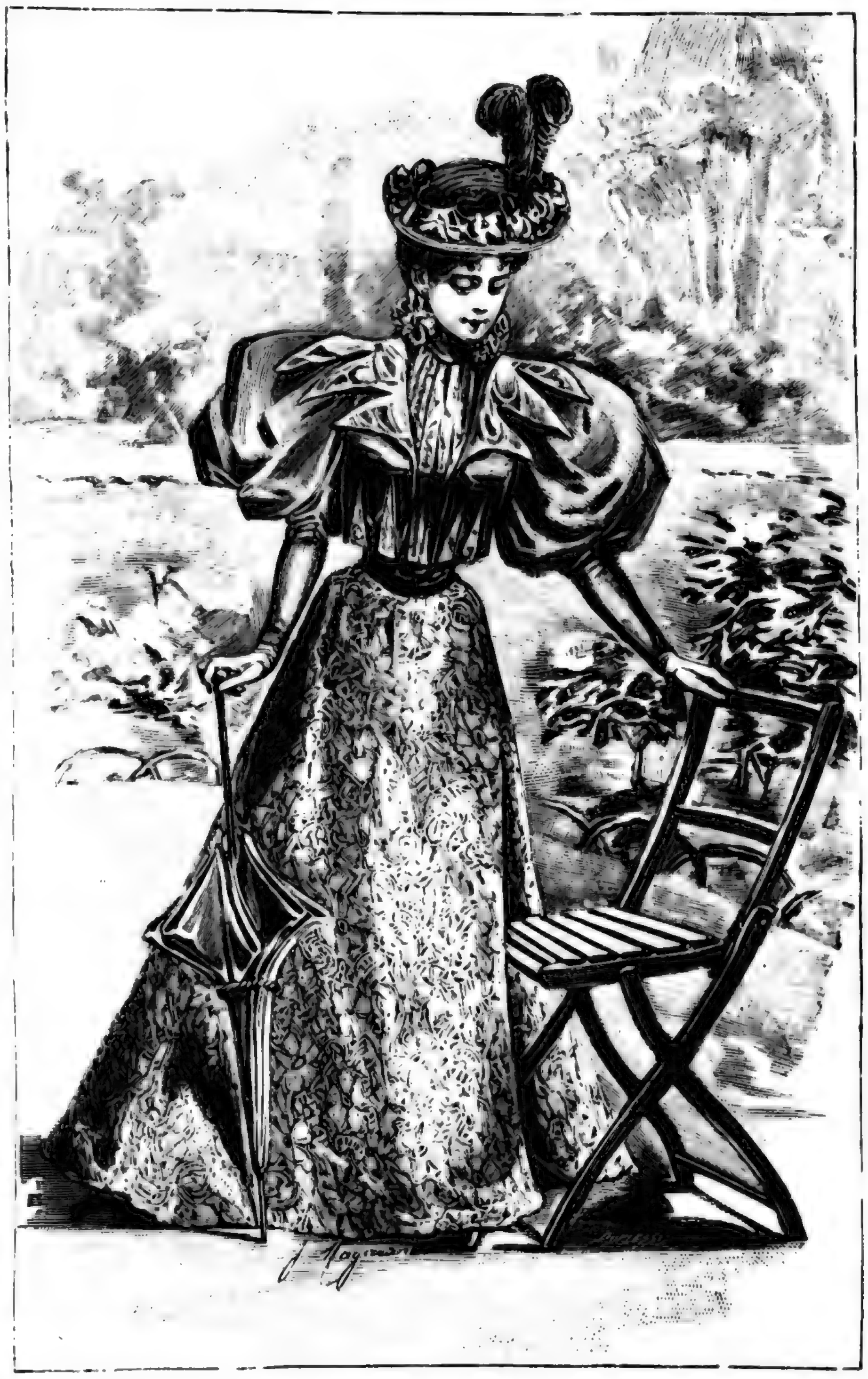
A NEW and entirely fascinating dress material for summer gowns is the Flax and Silk Cloth supplied by Messrs. Harris and Sons, of the Derwent Mills, Cockermouth. The fabric is woven like linen, but the threads in one direction, the warp, are of white silk, while the woof is of white or coloured flax thread; that the result should be peculiarly brilliant and effective cannot be considered strange, more especially as the colours are in the exquisite art shades for which the flax threads for embroidery of this house are noted. The Flax and Silk Cloth is thirty-six inches wide, very glossy and soft, but firm and substantial in texture, and it may be had in pure white, in white and cream and white and écru, and in white combined with lovely shades of shrimp, coral, and rose pink, of palest blues, greens and mauves, in white and yellow, and in one or two darker shades of red and blue. It is so novel and so beautiful that there can be no doubt as to its immediate success as a dress fabric, and certainly success will never be better earned, for gowns made of it will be quite bewitching.

Messrs. Harris and Sons make a speciality of Art Linens, made of pure flax thread, which they keep in four qualities; No. 1 is a fine dress linen made in a number of suitable and fashionable colours; Nos. 2 and 3 are a light and heavy linen for dresses and decorative purposes made in every possible shade, including white, that can possibly be required for fashions or for art embroidery; No. 2 is made in thirty-six inch width only; No. 3 in thirty-six and in seventy-two inch width for bedspreads, etc. No. 4 is a hand-woven linen of beautiful quality suitable for the best work, and Messrs. Harris and Sons also supply various kinds of pure white materials, pure flax crochet and lace threads, flax chenilles and cords for finishing off work, and traced and commenced work on art linen with the necessary threads to complete the articles.

The prices of the art linens are by no means high, but for particulars of these and for specimens of the colours in which they can be had, my readers must apply to Messrs. Harris and Sons, at Cockermouth. New shades are being constantly added to the list of colours; recent additions are three special shades of red, green and violet for church work, and several of the new shades of blue, etc., for more ordinary work. The colours stand exposure to light in a most satisfactory manner, and they wash well with a few precautions, amongst these being the use of a particular soap provided for the purpose. Most of my readers probably know the show-rooms of the firm at 25, Old Bond Street, if not I recommend those who are able to do so to pay a visit to these rooms and judge for themselves of the beauty of the linens and the very effective uses that can be made of them as a groundwork for embroidery.

I have long been convinced of the superiority of the Platinum Dress Bones over other forms of metallic substitutes for whalebone, and I find that most dressmakers are of the same opinion, for the Platinum Bones are largely used in all the leading houses. The preference is a natural one, for the bones are exceedingly flexible, and bend almost double without breaking; they are neat in appearance, and the ends are so securely finished off with caps that there is not the slightest danger of the sharp metal penetrating the dress material. The Platinum Dress Bones may be had in white or in black casings, and in every convenient length.

A new and well-timed invention of the manufacturers of the bodice bones is the Platinum Skirt Bone, which is still more flexible, and can be had in any length at 1½d. per yard. This skirt bone, I need hardly say, is intended for the new wide skirts, which, unless stiffened in some way at the edge, cannot always be trusted to fall in the graceful folds they should assume. The bone is so flexible that it can be tied in a knot, and yet so firm that it can be bent and pinched with the finger and thumb without breaking. Dressmakers will find it of the greatest utility.



A PARISIAN PROMENADE COSTUME.

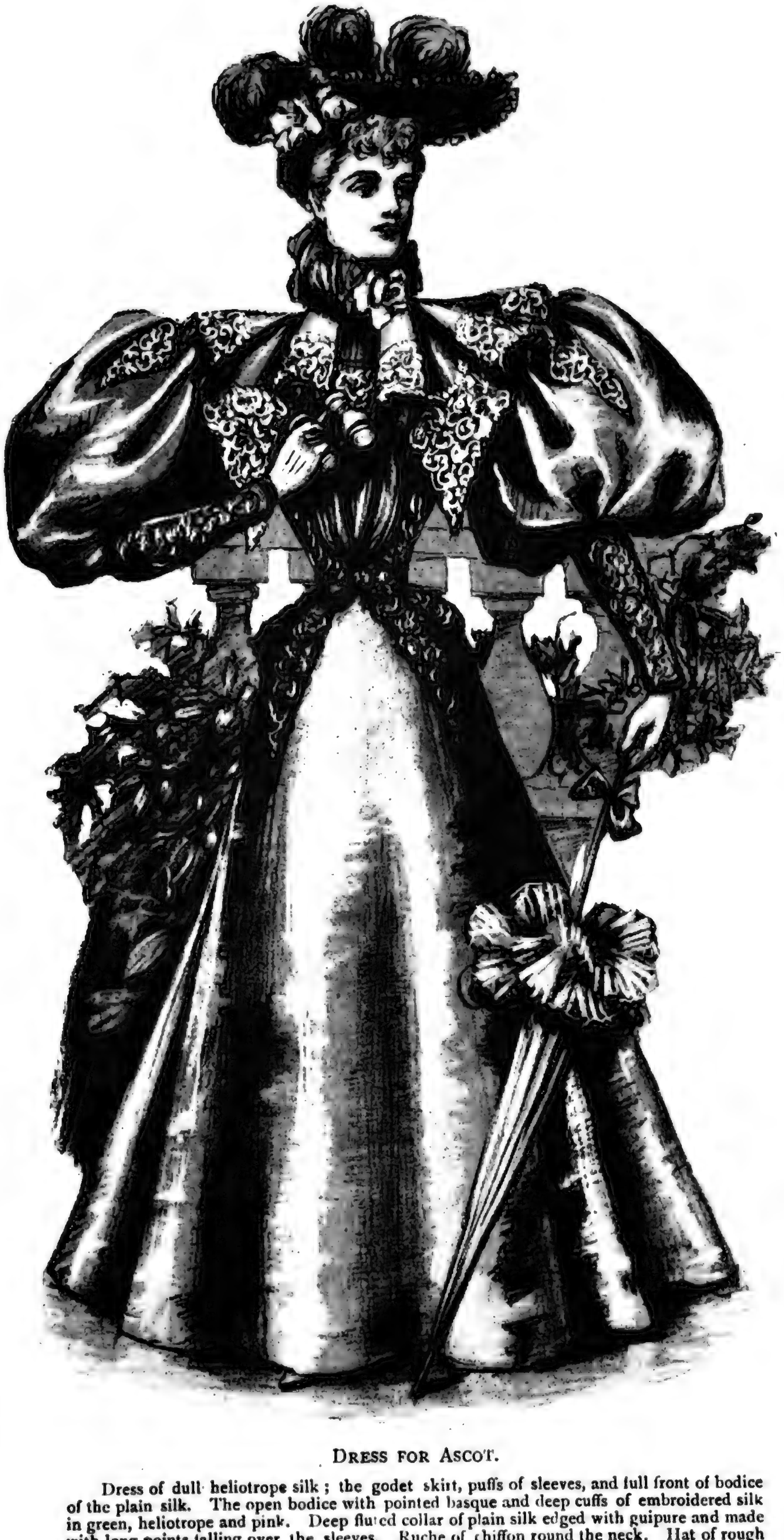
Godet skirt of heavy black lace over green silk. Blouse of the silk open in front and the lower part cut in a series of tabs turned up over a full under-bodice of lace, gathered at the neck and waist and fastened at the side. Revers of white moire cut in sharp points. Green silk sleeve. Collar of pansy ribbon with rosettes on each side. Black satin ribbon sash tied at the back with long ends. Straw hat trimmed with a wreath of pansies and feather aigrette to correspond. Quantity of silk required, 14 yards.

Prices of Flat Patterns, Skirt, 6½d., Bodice, 6½d., of MADAME MYRA, 95, *Regent Street, W.*

Another invention for the special benefit of the makers and wearers of dresses is the "Orlando" patent revers support, a very simple and ingenious contrivance for securing the neat fit and correct position of the revers of a coat or bodice. It is useless to put one's faith in buckram or canvas for this purpose, in a terribly short time these materials lose their stiffness, or else they begin by taking wrong curves and folds, and then, because of their stiffness and perversity, it is impossible ever afterwards to make them lie as they should. The Orlando revers support being of metal and secured to the revers by a few strong stitches, anything like a crease is at once obviated; the supports consist of two light bars of finely tempered and finished steel, joined together at one end but adjustable to any angle; the supports are light and thin but firm, and are made in many sizes, with the bars of equal or of different lengths, to suit all shapes of revers, to which they are attached at the ends and near the angle of each bar, holes being pierced in the metal for the needle to pass through. The supports are inserted between the material and the lining, and are completely concealed from view; they may be used for the fashionable stiff wide collars as well as for revers.

Yet another aid to neat dressing is the "Simplest" skirt and blouse fastener; this consists of an attachment to the belt following the shape of the figure, and a set of three hooks sewn to the skirt band and which are fastened to the attachment and prevent the ugly gap between the skirt and the blouse and keep both securely in place. There are no prongs to tear the fabric or the fingers, and no difficult manipulation of hooks and eyes; when once correctly sewn on the two parts correspond exactly, and the troubles of parting skirts and bodices are at an end. The fastener is light and flexible and readily follows the curve of the waist.

The advantages gained by strengthening the thread in the foot of a stocking are so patent that it is not necessary to recapitulate them; but this strengthening or doubling of the thread is carried out in many ways, not all of which are equally good. The method adopted in the Pes Duplex or double woven stockings manufactured by Messrs. F. and F. W. White, at Loughborough, is excellent in all ways; the whole of the foot and the ankle are doubled by a new process which, while adding considerably to the durability of the stocking, does not render it unsightly, nor give it the stiffness and uneven surface that the ordinary method of thickening certain parts only, especially the part under the foot, so often produces. In the Pes Duplex stockings every part of the foot that comes in contact with a boot or shoe is doubled, but the surface remains perfectly smooth and there is no hardening of the strengthened parts. In other respects these stockings are also highly to be commended; they are well shaped, well dyed, and of full length. The cashmere stockings, in black and tan, are of admirable texture, and may be had in fine or coarse ribs, and in black throughout, or with white toes and heels. The tan cashmere stockings are a very useful novelty and will be greatly appreciated. For summer wear there is a delightful make of very fine plain black cashmere stockings, which will give great satisfaction to those who wear cashmere hosiery at all times, and the thread stockings of the firm, strengthened throughout the foot and ankle, are particularly fine and nice, and yet possess a durability that rarely accompanies a very fine stocking.



DRESS FOR ASCOT.

Dress of dull heliotrope silk; the godet skirt, puffs of sleeves, and full front of bodice of the plain silk. The open bodice with pointed basque and deep cuffs of embroidered silk in green, heliotrope and pink. Deep fluted collar of plain silk edged with guipure and made with long points falling over the sleeves. Ruche of chiffon round the neck. Hat of rough heliotrope straw trimmed with black ostrich feathers and pink roses. Quantity of silk required, 16 yards.

Prices of Flat Patterns, Skirt, 6½*d., Bodice,* 6½*d.,* of MADAME MYRA, 95, *Regent Street, W.*

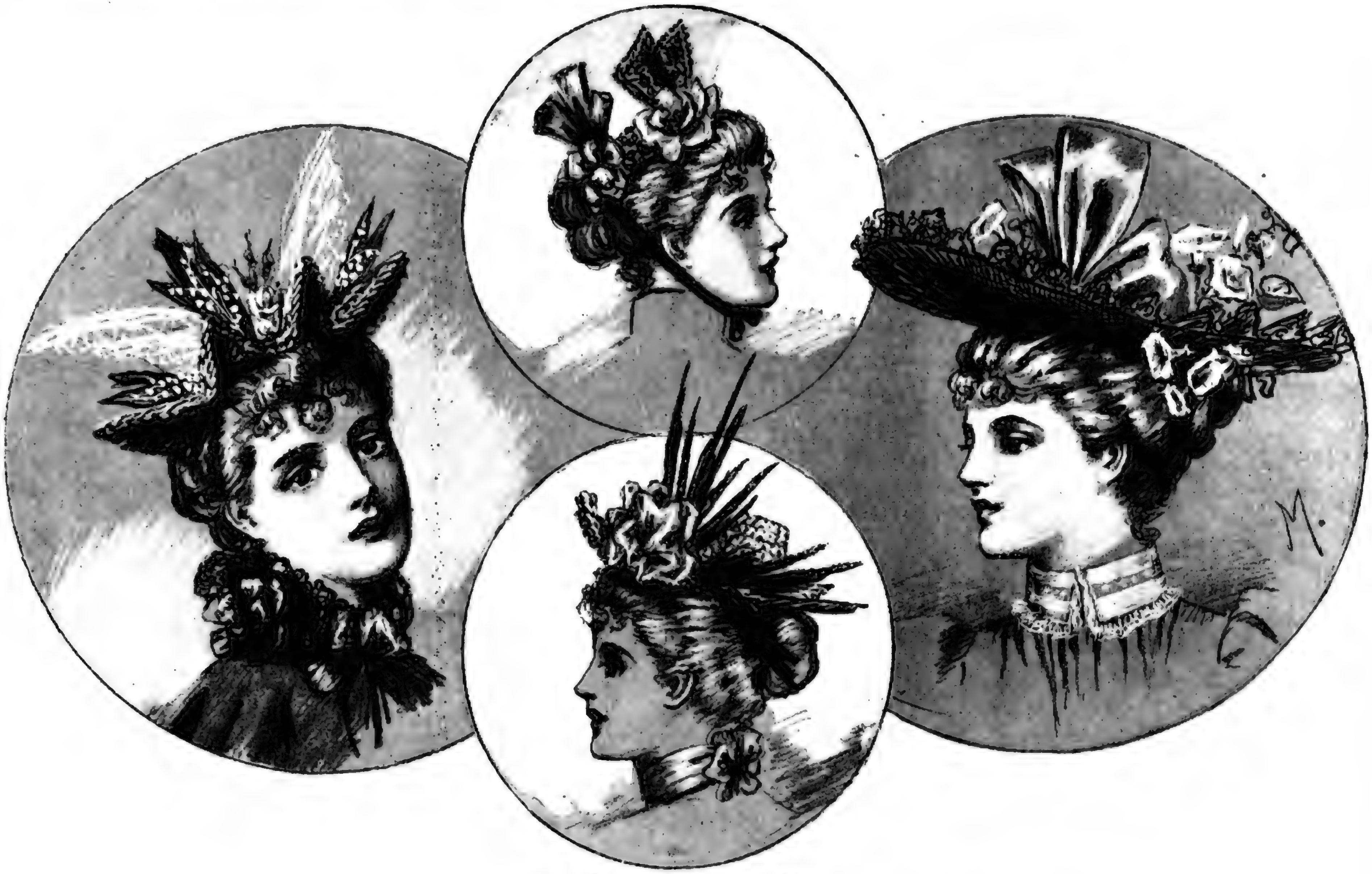
The Pes Duplex stockings are made in all sizes for ladies and children, and socks for gentlemen may be had in the same make. They may be had of any good draper, and where useful and durable hosiery is a desideratum it will be found more than worth while to take some pains to procure this special kind.

This is always a trying season for those whose hair is falling out and becoming rapidly thinner, for the mischief always seems to make greater progress in hot weather. It is not so very long since the discovery was made that Jaborandi had a remarkable effect in invigorating the hair. The herb is a native of the remote forests of Brazil, and has been found to possess valuable medicinal properties, which reside more particularly in its active principle, *pilocarpine*. Amongst its other properties, *pilocarpine* is remarkable for its extraordinary power of stimulating the growth of the hair, a power which in the first instance attracted the attention of an eminent French physician, and which has since been confirmed by many members of the medical profession. So marked are its effects in this direction that it is capable of producing a renewed growth even when the hair bulbs appear to be quite dead. These results, published in medical journals, led Mr. Mason, Pharmaceutical Chemist, of Norwich, with his usual enterprise, to institute a series of experiments, and the result has been the introduction of his Jaborandi Hair Wash, which has already given great satisfaction where tried. In addition to its valuable tonic and stimulating qualities, it forms a most admirable preventive of grey hairs. Its use will undoubtedly tend to prevent any failure of colour secretion, and to secure the natural tint to an advanced age. It only now remains for me to recommend all who suffer from falling hair, induced by illness or other cause, to give this remarkable preparation a trial, as it is sold at a price (3*s.* 6*d.*, and 10*s.* 6*d.* for a quadruple bottle) within the reach of all. Mr. Mason, of Norwich, will forward either size, post free, to any address on receipt of postal order.

If my advice comes too late, or there is not time to await a renewed growth of hair, I should recommend a careful perusal of the handy little price list sent by Mr. E. Smith, hair manufacturer, of Silver Street, Salisbury. Any of nature's deficiences in the outward garnishing of our heads may be effectually and cheaply supplemented by resorting to the well-made and very inexpensive tails, fringes, toupees and scalpettes supplied by Mr. Smith. Most young people have sufficient hair for the fashionable arrangement in front of waved bandeaux, or short hair nearly covering the ears, but this sufficiency in front is not always accompanied by an equal abundance of hair at the back, and here the wonderfully cheap tails of fine hair made by Mr. Smith are invaluable, for, owing to their good make and short stems, they can be arranged in any fashion. The meagre knot with which some few women are content is always ungraceful and might so easily be improved by one of these tails, and if false hair is strongly objected to the tail can be made of the combings (which should always be saved); Mr. Smith excels in the useful art of making up combings into tails, curls or fringes, and though he can match any shade of hair, the natural growth is of course the best match of all.

Every sensible woman will see the advantage of Messrs. Herts's Health Washing Corset, the special feature of which is the ease with which the busks and bones can be removed when the corset wants washing, and replaced as soon as it comes home from the laundry. The Health corsets are fitted throughout with the platinum bones, that are as flexible as whalebone and more durable, and that neither break nor rust; near the lower edge of the corset openings are made in the casings and worked round in buttonhole stitch, through which the bones are slipped and pushed into place; the busks are fitted in much the same way, and all remain quite secure without any danger of slipping out inadvertently. A corset that can be washed by the ordinary laundress without the preliminary work of unpicking casings, etc., in order to release the busks and bones, is a boon that most ladies will hail with pleasure, for reasons of hygiene and cleanliness that need not be insisted on, to say nothing of economy. The Health Washing Corsets are made in various materials and qualities, but in all cases they are inexpensive. Those who prefer a coutil corset with stiff finish will find some excellent makes costing only a few shillings, and the corsets are well shaped and prettily finished off. The soft finish corsets with shoulder-straps are similar in price, and may be had in flannelette, twill, sateen, coutil, white jean, and sanitary wool, but the stiff corsets with removable bones and busks are a novelty, and a very welcome one when summer weather impresses on one the necessity and the comfort of a clean corset.

The revolutions that have been worked in English households since the invention of Aspinall's Enamel have all been of a beneficent character; in how many houses would the woodwork have gone on unpainted or years if it had not been that the enamel put it within the means of every woman to repaint whenever she felt inclined to do so, and how much old furniture has been made as good as new by the same simple means? And that is not all; Aspinall's Enamel has certainly added to the sum of human happiness, for few women enjoy themselves more than when, brush in hand, they are employed in decorating their rooms, their furniture, and the many odds and ends that are the better for a coating of paint.



SMART HATS FOR THE SUMMER.

Fig. 1. Hat of rough green straw with fluted brim, trimmed with wings of fine white lace, lilies of the valley and tiny pink roses.
Fig. 2. Jet bonnet, trimmed with jetted lace wings, a mauve ribbon rosette and bow at the back and large rose on each side of the front.
Fig. 3. High crowned hat of rose-pink straw, the brim turned up in front; trimming of black wings and deep rose-coloured rosettes.
Fig. 4. Picture hat of drawn black net with fluted lace covering the brim. Large bow of green and pink shot ribbon, and sprays of pink convolvulus on the brim and beneath it.

A new introduction due to the same firm is "Wapicti," a washable distemper for plastered walls requiring no preparation, except possibly thinning with a little water, no apparatus beyond a soft brush, and not much skill on the part of the decorator. Wapicti is made in a variety of colours, including the white, stone, buff, and cement colours that generally enliven our kitchen walls, and a special series of brighter tints for ornamental frescoes. Nothing can be much less inviting than a large wall space covered with the ordinary white or yellow wash, but with the Wapicti, really artistic effects may be produced by using one colour for the background, and another colour, or a darker shade, for stencilled borderings and patterns. The decoration is so inexpensive, that it may well be adopted for plastered walls in kitchens and passages, in servants' bedrooms, nurseries, and in fact in any parts of the house that are either whitewashed or decked with cheap and ugly wall-papers. This new means for adding to the cheerful and cleanly appearance of our houses is as valuable on that account as for its artistic possibilities, and the extraordinary ease with which Wapicti is applied is a great point in its favour.

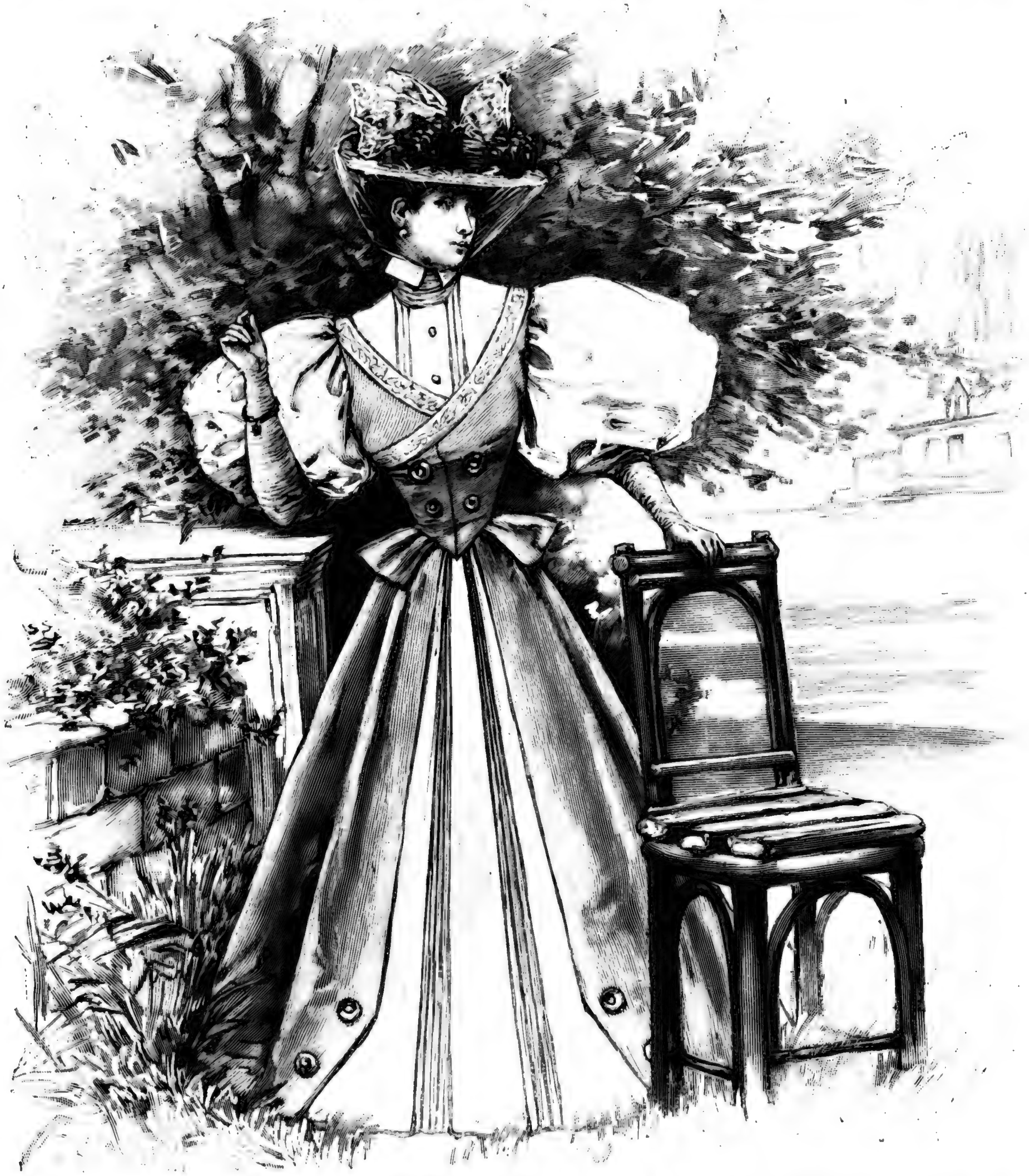
A valuable series of preparations to ward off danger from infectious diseases, to secure furs, carpets, and woollens generally against the attacks of moths, are manufactured by Fleming's Oil and Chemical Company, 101, Leadenhall Street, and are procurable at all chemists and colourmen, or direct from the manufacturers. These consist of Alabastrine tablets at 1*s.* per box, to be used in sick-rooms to prevent infection and to purify the atmosphere, and in the house generally as a powerful disinfectant; secondly of the "Mikado" Moth-Papers at the same price, 1*s.* per box, and thirdly of Crystallized Camphylene at 1*s.* per tin. The sheets of "Mikado" paper, measuring about six inches by four, are intended to be placed between the folds of articles to be protected from moths, and should be renewed from time to time. A few minutes' exposure to the air of the articles so protected will remove all traces of the smell of the paper. The Crystallized Camphylene, a white powder in glittering silvery flakes, is used in the same way and for the same purpose, and may be freely scattered amongst clothing and furs, and used also for furniture and carpets, for which it is specially adapted, as it can be introduced into crevices and corners that could not be reached by any preparation but a powder.

The difficulty of colouring lace curtains to a uniform tint is one of the drawbacks to the economy that may be effected by washing these at home, but a novelty reaches me from Messrs. Reckitt and Sons, whose starch is so well known to all who have the smallest experience of laundry work, that at once removes all difficulties, and we may have our curtains henceforth white or écru, or even colour them in delicate shades of pink, heliotrope, or green, if we be so inclined. This novelty consists of starches prepared in the shades I have named, and used in the new way with cold water, or with boiling water. The starch is not a dye, for any article coloured by its means resumes its original colour on being washed. Curtains and laces may be tinted by this means, as may linens, muslins, and other washable fabrics, which emerge from the wash-tub of a uniform tint throughout. The starches will be valuable for coloured muslin dresses and blouses, which often lose part of their colouring by exposure, and are sorely in need of some such renovating process.

A novelty in belts for wearing with blouses is the Cleopatra belt made of an entire snake's skin, with a mechanical clasp fitted into the head corresponding to a series of rings in the tail by means of which the belt can be regulated to any size. A silver or silver-plated tip to the tail completes the belt. The skins are perfectly soft and flexible and retain all their original colours and markings, and with the slight precaution of always wearing the belt in the same direction, so that the scales are not rubbed the wrong way, the skins will last for years. The soft shades of fawn, brown and grey of these real snake skin belts, renders it possible to wear them with any dress, and they are well and strongly made. The crocodile skin belts, in a rich leather colour, lined with leather and fitted with clasps and rings of metal, are also very fascinating; these, as the skins are short, only those of young animals being used, are made up with side plates of metal joining the lengths together. These crocodile skin belts are a great improvement on ordinary leather belts, especially in the matter of individuality, which is not conspicuous in a leather belt, and in appearance. The Cleopatra snake skin and the crocodile skin belts can be had of all good drapers and fancy houses, and they are not ruinously dear, though safe from the danger of becoming too cheap and common.

I have no great faith in magic numbers and a very bad memory for retaining figures, but there is one number which I am not in any danger of forgetting, No. 4711, and I recommend my readers to make a point of retaining it also, for it is that by which the best Eau-de-Cologne obtainable is known. Perfumes, alas, are very much subject to the deterioration which comes of substituting cheap for expensive ingredients in their preparation, hence the variety of cheap but horrible concoctions that, under the title of Eau-de-Cologne and variously named scents, help to bring discredit on the use of all perfumes. Cheap perfumes, when their first fragrance has evaporated, leave a very unpleasant after smell; in a well prepared essence the fragrance is enduring and always the same, there is no change in its character, and that is the great charm of the 4711 Eau-de-Cologne, and of another most delicious scent, the Essence of Rhine Violets, prepared also by Messrs. Ferd. Mühlens, of Cologne, and obtainable at their London Depôt, 62, New Bond Street.

The No. 4711 Eau-de-Cologne, with a blue and gold label, was first made upwards of a hundred years ago, and it owes its strength and undoubted superiority to the facts that it is made from the very finest ingredients and that it never varies in quality. Although so excellent in quality it is not unduly expensive, the prices beginning at 1*s.* 3*d.* per bottle, and it must be remembered that owing to its strength a few drops of it go further than a much larger quantity of an inferior kind. Considerable advantages are offered for cash payments, the sending of parcels into the country or abroad, etc., full particulars of which are given in the illustrated catalogue of the firm, which will be sent on application. A four ounce bottle of No. 4711 is sent post free for 2*s.* 6*d.*, and I strongly advise the immediate investment of half a crown in such a desirable object; I can answer for it that other half-crowns will follow it.



COSTUME FOR FRENCH WATERING PLACE.

Costume in pearl grey and white alpaca. Full godet skirt of the grey alpaca open in front over a pleated skirt of white alpaca, the grey skirt cut at the edge and buttoned down with pearl buttons. Double-breasted pointed bodice and short basque of the grey, the top cut low over a box-pleated chemisette of the white alpaca; fancy galon in white and mauve round the top of the bodice, and large pearl buttons on either side of the front. Balloon sleeve of white alpaca with long grey gloves. Turned-down collar; draped cravat of mauve chiffon. Mauve straw hat trimmed with bunches of mauve and violet pansies and a large bow of white lace. White veil. Quantity of material required, grey, 5 yards, white, 4 yards.

Prices of Flat Patterns, Skirt, 6½d., Bodice, 6½d., of MADAME MYRA, 95, *Regent Street, W.*

The Essence of Rhine Violets is a delicious perfume, dainty and refined, very lasting and remaining always the same and absolutely free from the "aftermath" of Patchouli, Musk, or Civet that so often offends one's nostrils. The Rhine Violet Sachets, for placing amongst clothing in drawers or wardrobes, or for putting in the writing-table, do not disclose all their charms at once, they have a subtle penetrating fragrance that grows upon one, and that gently but lastingly permeates all the articles with which the sachet is brought in contact.

Toilet articles and fancy goods of many kinds may also be had at 62, New Bond Street, in excellent taste and at very reasonable prices; my special admiration was given to some lovely ornamental jars and pots for the toilet table in coloured Bohemian glass covered with gilt metal filigree casings; these are not at all expensive and will make most desirable birthday and wedding presents.

English industries are not yet quite driven out of the field, for I hear that the demand for the beautiful Priestley black dress fabrics, notably the new crêpons, is so great that it is almost impossible to meet it. This is really a pity, for the crêpons are so lovely that every woman who catches a glimpse of them will certainly be seized with the desire to wear them. It is always, however, worth while to try at such houses as Peter Robinson's, Debenham and Freebody's, and others of the same standing, and failing the crêpons there are the lovely Priestley Henrietta cloths, a delightful substitute for the harsher alpaca that is all the rage; these Henrietta cloths in silk and wool make up to perfection for light cool summer dresses, and for more substantial wear, few materials can vie with the Drap d'Alma of this firm. Their crape cloths again are widely known for their excellence, they wear well and keep their colour, as do all the Priestley Dress Fabrics, to the end of their existence. The Priestley fabrics are in all respects of the kind that appeal to refined women who are also good judges of materials.

THE SILKWORM.

The New Gallery.

AGAIN the first of the big summer exhibitions to open its doors, the New Gallery this year maintains its usual high average of excellence. There is much that is good, a great deal more that is less good, and there is the usual plethora of weak and amateurish work which it seems impossible to weed out entirely from these exhibitions. The first feeling on entering the gallery is one of disappointment, then some slight interest is awakened, and this in its turn gives way to real admiration.

During his temporary connection with the Royal Academy, Sir Edward Burne Jones seemed handicapped for some unknown reason. He neither exhibited at the Academy, nor was his work in the New Gallery of any striking merit. Since, however, he has severed his connection with Burlington House, he seems to be himself again, and in the several works bearing his name, his poetic imagination, with its somewhat æsthetic training, has had full scope. His chief contribution, entitled "The fall of Lucifer" (135), shows unmistakable proofs of his zealous, conscientious work. In scheme similar to his "Golden Stairs," the fallen angels are supposed to be quitting the gates of heaven for the nether world. The chief figure in the foreground is full of dignity and majestic gloom.

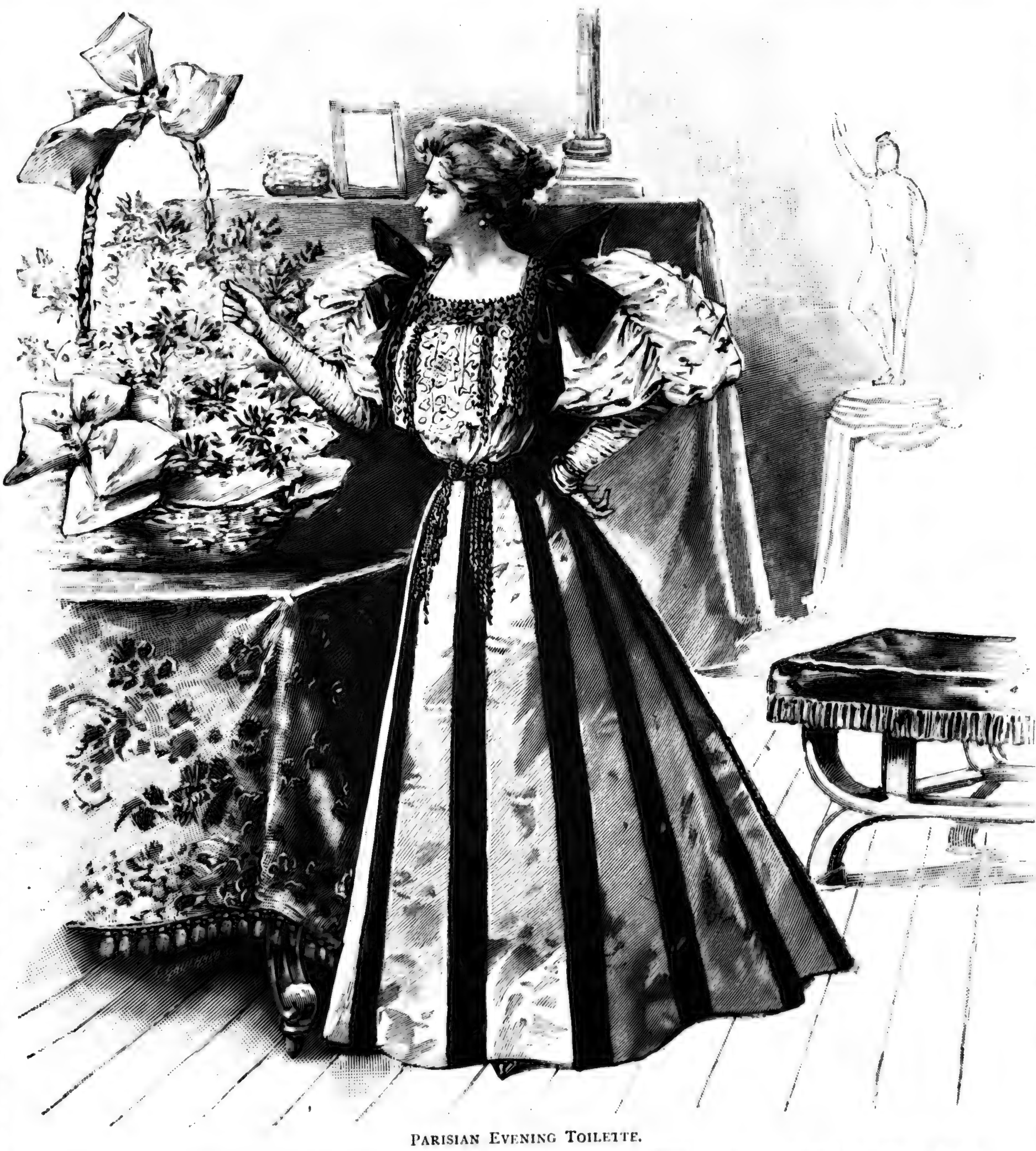
What has come over Mr. Brangwyn of late years? As a colourist he was never very successful, but latterly his work is becoming monotonous and flat to a painful degree. It is not as though Mr. Brangwyn were an impressionist, in that case scamped detail or outline could be overlooked on the strength of the breadth of treatment, and the general effect of the picture. As a matter of fact, his detail and outline are all carefully painted, but in such sombre hues and with so little relief against so dark a background, as to be almost undistinguishable. For this reason it is difficult to form any opinion about the large "St. Simon Stylites" (271). From no part of the gallery in which the picture hangs is it possible to see the whole of the scheme at once, though there are but three figures. The picture seems to possess power and dignity, but where everything is flat and apparently (though this is not really the case) only suggested, any opinion must be given with a good deal of reserve. A work of unusual strength is Mr. Napier Hemy's "City by the Golden Gate," and interest is enhanced by the fact that it is so much out of Mr. Hemy's usual range. The subject has been boldly and broadly handled, and the success is more commendable through the treatment being unusual. Though the houses fringing the water are brought almost right into the foreground, the appearance of crowding is entirely avoided, and with a boldness that nothing but ample success could justify, *between* the houses and the immediate foreground Mr. Hemy has painted a large sailing vessel.

Mr. Hitchcock has done nothing so good as his "Flight into Egypt" (18) for several years. Though a little hard in treatment, and bare here and there, the result is admirable. The brilliant blossoms are in effective contrast to, and heighten the dignity of the simple pathetic figures of the Holy Family in their sad-coloured garments.

Mr. Fernand Khnopff, the Flemish mystic, is surely playing with his reputation by sending us such a picture as "Sous les Arbus" (85). Presumably it is symbolic of something—but of what? The single figure looks more like a statue in a nondescript suit of clothes than anything else. Of course, I suppose Mr. Khnopff knows what he is about, but he ought in common civility to suggest something of his thoughts in his picture. His small bust in the Sculpture Hall, "Sybil" (434), is a vastly superior production, and, though small, should rank with anything he has done, his "Sphinx" not excepted.

Is Mr. Shannon too among the impressionists? It seems like it from the smudgy "Kit" (213). It is much more refreshing to turn to his other portrait. The group called "Tales from the Jungle" is one of the best things he has done.

Mr. Alma Tadema is better represented by his portraits than by his inevitable Grecian study. When is Mr. Tadema going to give us another "Tarquinius" or "Harvest Festival," if he must stick to marble and columns? His "Love's Fetter" (73) with its lovely flowering azaleas, is pretty enough, but we expect more than mere prettiness from Mr. Tadema. The portraits of Mr. and Mrs. George Symonds and Son (79) and Mrs. Rowland Hill (67) are much more finished performances. The figures are painted in a strong light, with a firmness of handling and a delicacy of finish that makes us wish Mr. Tadema would paint a few more such portraits, and a few less Roman baths and classic costumes. Sir John Millais has encroached on Mr. Watts' domain with no great success. His "Time the Reaper" (131) is stiff and ungainly.



PARISIAN EVENING TOILETTE.

Godet skirt of white silk with broad stripes of black satin. Blouse of pale green silk muslin cut square at the neck and bordered with jet embroidery on net. A lace flounce across the top with jet and sequin pendants. Jetted belt with fringed pendants and clasp. Puffed sleeves of silk muslin with large black satin bows on the shoulders. Quantity of silk required, 12 yards.

Prices of Flat Patterns, Skirt, 6½d., Bodice, 6½d., of MADAME MYRA, 95, *Regent Street, W.*

My Grandmother's Rag-Bag.

MORE ABOUT THE LITTLE ONES.

THEIR DIET.

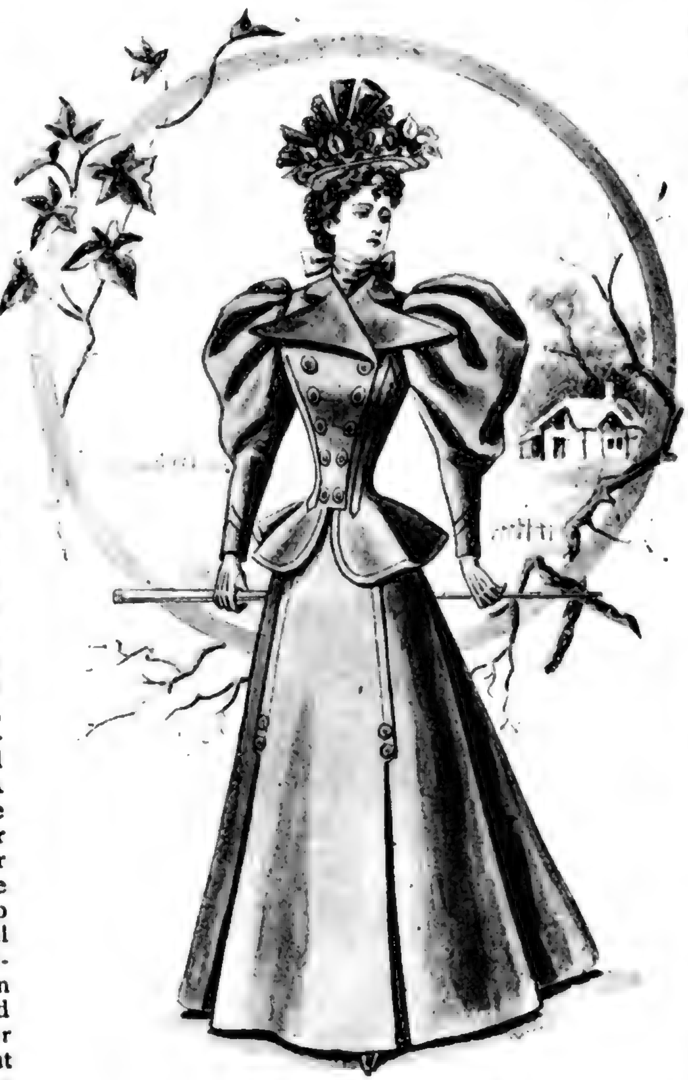
IT is not my purpose to enter into a dissertation on the different kinds of food suitable for children, but rather to give some good plain hints on the general conduct of their appetites. There is so much difference between the want of consideration which people show for a child's natural tastes, and the encouragement of greediness and an unwholesome and precocious epicureanism, that it shows how very little logical reasoning is brought to bear upon the subject. A Spartan-minded mother will insist upon her child's eating whatever is "put before it," and will congratulate herself that she has achieved a triumph of discipline when she has only succeeded in creating nausea and loathing, and probably planting the seeds of future indigestion and unhealthy cravings. The "old lady" has vivid and painful recollections of her own childhood, when one particular dish, which was considered wholesome and nutritious enough by her upbringers, was periodically placed before her—not with the alternative of leaving it, and enduring rather a little healthy hunger—but with the insistence that she should eat it if she sat at the table for hours. How those hours literally wore on, how spoonful after spoonful was forced down, until the nurse, grown weary of the conflict between the child's stomach and well-meant but injudicious discipline, inculcated an early lesson in duplicity by surreptitiously disposing of the obnoxious food, is one of those indelible memories which time can never stamp out. True, such extreme severity is unusual in these latter days, but in its place we have an extreme of indulgence, equally bad in its moral and digestive results.

Food should be a matter of course to a child. Its tastes should be consulted within the widest limits of wholesomeness, but not openly. A little careful observation will soon enable the nurse or mother to decide upon the kinds of food which are tasteful or distasteful to the child, and, without comment, the first should be given to it, the second should silently disappear. To openly consult a child as to its likes and dislikes is to encourage gluttony, and to attach an entirely undue importance to what should be as much an incident of the day as its bath or its walk. Any system of rewards and punishments based upon food is equally reprehensible. That a child should be promised its favourite pudding for dinner, or cake for tea, or that it should be deprived of either, as the result of some childish virtue or misdemeanour, is to appeal to its lowest instincts, and to locate its emotions in its stomach. A careless selfishness will usually be found to be at the root of this form of discipline. Mothers will neither take the trouble to think out the necessary and higher scheme of reward and punishment (without some form of which it is scarcely possible to bring up children), nor are they, when circumstances compel them to associate freely with the little ones, sufficiently self-denying to deprive themselves of their own special dishes, in order that they may not be tempted to ask for what is bad for them. It is so much easier to deprive a child of its pudding than to think out some form of punishment which shall appeal to its higher emotions: so much easier to give it a cake than to tell it a story: so much easier to eat what one likes one's self, and to give the child a little, with weak indulgence, or to refuse it, with the result that it looks and longs, than it is to give this all important question a little common-sense consideration. A carefully thought out bill of fare for each day, in which every need of the child's nature is closely studied—one which maintains the happy medium between dull monotony and injudicious variety—is the first duty of every mother. Questions concerning food should not be discussed in the child's presence. Self-discipline should be taught it, certainly, in the matter of quantity, which must necessarily be, in the case of greedy children, limited, but even then a loving, tender mother can usually influence her child better by gently saying that "mother thinks you had better not have any more," than by open reproach of greediness. Whatever food there is on the table a child should be allowed to ask for, in the free exercise of its choice, since there should be no food on the table which is unwholesome for it to have. Ease of manner without rudeness is the foundation of a good manner, and ease of manner cannot be acquired if the child is kept constantly under the restraint of a hundred little petty unnecessary checks. There are quite enough restraints to be imposed on other grounds, without basing them upon food. If a mother were to constantly consult her tiny girl about her clothes, filling her little head with an undue idea of their importance: to reward or punish her by their prettiness or ugliness she would be told that was weak and silly, and doing her best to bring up a vain, frivolous daughter. Well, it seems to me that diet and clothing are analogous. They are both necessities of our being. If they can be made pleasant necessities, so much the better. But there is no need to make them the first objects in life, and those who, by carelessness or want of judgment, elevate a child's stomach above its heart and brain, do it a lasting injury.

THE OLD LADY.

Hints on Hygiene.

IT is generally supposed that the highest rate of mortality amongst young children is during the cold of winter, but this is not really the case; the hottest months in the year, July and August, are usually the most trying to them. Still the complaints most common among them, derangements of digestion, caused by improper food, infectious diseases, that can be restricted by isolation of the sick child and the disinfection of clothing and rooms, and pneumonia, can all be guarded against by precautionary measures. The use of pure and wholesome water, for drinking and for cleansing purposes, is a most important point, especially as frequent sponging in hot weather gives great relief to young children.



TAILOR-MADE COSTUME.

Skirt and jacket of powder blue cloth; the skirt ornamented with buttoned straps on each side of the front breadth. Double-breasted tight-fitting coat ornamented with bone buttons and stitched bands. Ribbon collar. Straw hat trimmed with ribbon and flowers. Quantity of cloth required, 7½ yards.

Prices of Flat Patterns, Skirt and Coat, 6½d. each, of MADAME MYRA, 95, *Regent Street, W.*

THE secret of a good complexion and a clear, young-looking skin is soft water. And the cause of all sorts of blotches and miseries which beset the skin is hard water. Hard water, with all its mineral elements, its lime and what not, which dry and crack the poor tender cuticle, which will neither cleanse nor soothe, is the enemy of the colour, the texture, the bloom, the youthfulness of all skins. It might be considered invidious if one named those parts of the United Kingdom whence come the women with the clearest, brightest complexions. But if it were not so, one could tell a tale about the lovely pink and white, deliciously blending, and melting into soft harmonious tones of the habitants of certain rain-clad, misty regions, where warm winds and a heavenly moisture prevail, which would awaken in the heart of every climatic-tortured woman a keen desire to flee to such delights and be at rest.

BUT since we cannot live in a land where it is not always "afternoon," but where it is always soft and balmy, let us see what we can do to circumvent our enemies, the east wind and the hard water. Will not some of you, more public-spirited and energetic than the rest, discover some means by which that superfluity of rain-water which wastes itself so distressingly upon country trees and lanes, may be caught and imprisoned to the betterment of your skins? The cost of collection would be next to nothing, the cost of transit comparatively nothing. But because you are giving a little money and trouble for the finest of all cosmetics, Nature's own sweet rain-water, you exclaim: "What! pay all that for rain-water? Oh, isn't that dreadfully extravagant?" while you calmly give six or seven shillings for some nostrum that you would have been far better without. And if the difficulty of getting rain-water becomes insurmountable, there are still other loopholes of escape. Good distilled water may be purchased from any reliable chemist. Failing that, if pocket money or forecast run short, the water may be boiled. Or a good water-softener may be used. But the use of hard water, without consideration of consequences, must recoil upon the user's head—or face.

THOSE old natural cosmetics, new milk, skimmed milk, and butter-milk have lost none of their efficacy, although they have been so completely superseded by the prepared cosmetics of the chemists. The action of new milk on the skin is emollient, and its use renders the skin soft, smooth, and white, and preserves it from the disastrous effects of drying winds, cold, bright sun, and so forth. Skimmed milk is used either simple or medicated, for the same purposes, while butter milk ranks high as a cure for freckles and acne, and has the property of relieving irritation of the skin. New milk, or butter-milk, in which sulphur has been steeped, was formerly much used for freckles, discolourations, and slight eruptions.

INFANTS' ears should be carefully guarded from sticking out, and this is best done at night, when the ears are often pressed forward by the pillow. Contrivances for this purpose are easily to be bought or can be made at home with a little ingenuity. The abolition of the night-cap doubtless has had something to do with the increase of prominent ears. And I am not sure there was not something to be said on the side of the night-cap, after all. In the case of delicate children, a light head-covering is beneficial.

Summer Curtains.

THE artistic designs and the excellent quality of the lace curtains supplied by Messrs. H. Gorringe & Co., of Nottingham, when combined with such exceedingly low prices as those charged by the firm, make these curtains a boon to economical housewives for which they have every reason to be grateful. Of the variety and beauty of the lace, real and imitation Swiss, net, and guipure curtains a good idea may be gained from the illustrated catalogue of the firm, "The Lace Picture Book," of which a copy can be secured at the small outlay of one penny. The designs are the exclusive property of the firm, and they are so diversified and artistic as to meet every taste.

Fashion this season is in favour of frilled curtains in butter muslin, book muslin, one of the many kinds of art muslin, either in plain colours or figured, or else in Brussels net, and of these curtains the firm has a most extensive choice. Frilled butter muslin curtains begin in price at 6*s* 9*d.* per pair, 3 yards long, and the curtains are frilled down both sides and across the lower edge. These frilled curtains are throughout wonderfully cheap and pretty, and a sample book of the muslins employed for them, showing the various designs and qualities, will be sent on application to Messrs. H. Gorringe and Co. The muslins, frilled on each side, may also be had by the yard, a very convenient arrangement. The lace bedspreads and pillow shams, the short lace blinds, and curtain piece nets, will appeal to good housewives, for at the prices given in the catalogue any house may have that finishing touch of clean and dainty blinds and curtains that are an outward sign of the refinement of the dwellers within the house.

TOWLE'S PENNYROYAL AND STEEL PILLS FOR FEMALES quickly correct all irregularities, remove all obstructions, and relieve the distressing symptoms so prevalent with the sex. Boxes, 1s. 1½d. and 2s. 9d. (the latter contains three times the quantity), of all Chemists. Sent anywhere on receipt of 15 or 34 stamps by the Maker, E. T. Towle, Chemist, Nottingham. *Beware of imitations injurious and worthless.*

Hints for the Household.

CARPETS that are badly infested with moths should be taken up and thoroughly beaten. Before relaying it scrub the floor with hot water and soap, especially at all the seams and crevices; let it dry, and then, with a feather or small brush, smear paraffin under the skirting boards and in all cracks and crevices. Place all round the edges a strip of tarred paper, or of heavy paper soaked in melted tallow, either of which will prevent the insects from getting underneath the edges, where the destruction generally begins. If their ravages are just beginning, and the carpet does not otherwise need taking up, put a wet cloth over the spots infested, and press heavily with a very hot iron. The steam thus driven through the carpet will destroy all eggs and larvæ.

VERY pretty table decorations are made of flower petals scattered round a mirrored centre, laid on a piece of antique material. All round this fabric is a border of rose petals, forming a long oval, fashioned at intervals into loops or love knots. The design is kept in bounds by a fine border of moss running round the mirror and concealing its edge; the petals are carefully put in place one by one, each showing its pink shell-like form. When finished water is lightly sprinkled over the petals, the drops having the appearance of dew and reflecting the lights in a charming manner.

A CAPITAL way to clean and polish knives, when there is no knife-cleaning machine, is to dip a cork in the knife-powder, rub the blades vigorously on each side, and then polish with a dry cloth. This answers quite as well as rubbing the knives on a board, a proceeding which causes the dust to fly in all directions, and it demands less expenditure of force.

THE following advice with regard to water companies' charges may be useful to those of our readers who are consumers:—

1. Under no circumstances should the water-rate be paid on the demand note sent in by the collector.

2. The demand note should be endorsed "particulars required," and returned by postal wrapper to the company's office. The companies are bound to supply full particulars before they can enforce their claim.

3. The particulars furnished should be carefully checked, and everything that can be reasonably objected to struck out. Special attention should be directed to the rateable value and to charge for "high service" and "extras."

4. Notice of the items objected to should be sent to the company's office. If the consumer has any claim for failure of supply, it should be stated.

5. The balance should not be sent to the collector, but tendered to him to accept or refuse at his subsequent call, on his subsequent application at the premises.

SILK dresses, or indeed silken garments of any kind, should never be brushed. Nothing injures the surface of the material more than the friction of a brush or whisk. The best thing to remove the dust from silk is a small cushion covered with crape, but a woollen cloth fixed over a soft brush answers the purpose well. Dust should be carefully removed from a silk dress before it is put away after being worn.

BLACK crape can be easily renovated by sponging it with scalding hot skimmed milk and water with a little glue in it. Shake the crape well afterwards, and it will be as good as new.

TO remove a glass stopper that has stuck, put a drop of glycerine or sweet oil in the crevice about its neck. In an hour or two the stopper will be loose.

SOME cleaning wrinkles. 1. Salt moistened with lemon juice will take almost all stains off the hands. 2. If grease has fallen on silk, rub it on the wrong side with powdered magnesia. 3. If clothes are scorched, put them out in the sun. All trace of the scorching speedily disappears.

TO remove mud stains from dresses, dissolve a little carbonate of soda in water. Lay the material on a cloth and rub the stains with a sponge, keeping the dress quite smooth.

TO take the creases out of velvet, hold it over a basin of boiling water, and dry afterwards without creasing. If the velvet is dirty, an ounce of strong ammonia dissolved in the water will clean it.

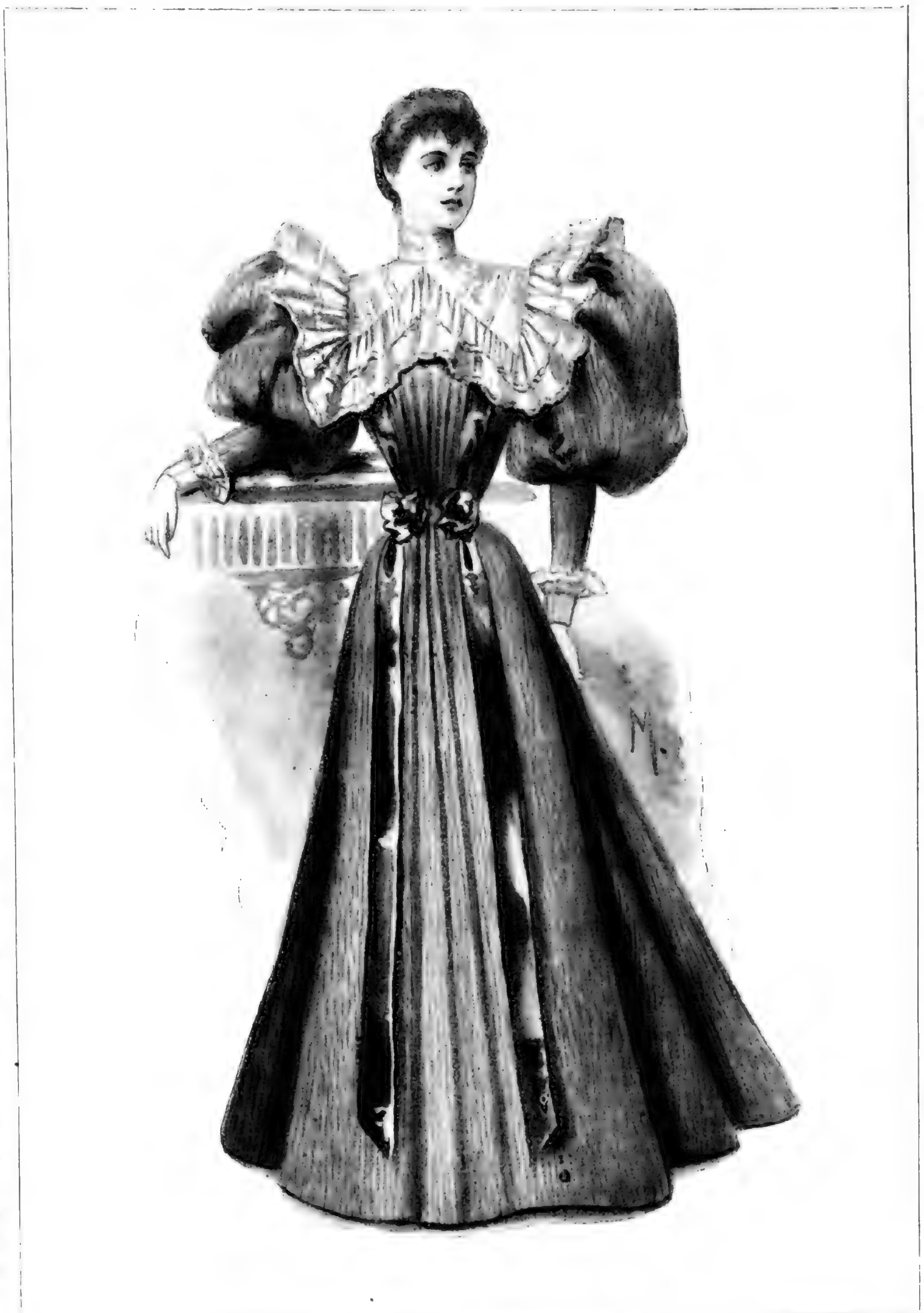
AN egg, if put in forty ounces of water in which four ounces of salt have been dissolved, will sink to the bottom if only one day old, will nearly reach the bottom if two days old, when three days old will float near the top, and if five or more days old will project above the surface more and more as it becomes older.

A CLEAR transparent cement, suitable for delicate articles, can be made by mixing rice flour with cold water and boiling it slowly.

NOT only change in array on all around do we see, but change in the arrangements of our rooms now that spring, gentle spring, has gladdened a frozen earth. Winter blankets and the thick coverlets that kept us warm through the long cold nights when the thermometer made ineffectual efforts to escape through the bottom of its tube, are relegated to their summer quarters, and the dainty bedspread replaces them. It is not so very long since the only bed coverlet available was the cotton counterpane of ponderous weight and formal pattern, but, thanks to the ingenuity and taste of such manufacturers as Messrs. Barlow and Jones, 92, Watling Street, the most delightfully light and graceful coverlets are to be had of every draper at low prices, and in the most charming designs, some hand-worked in self-colour, pink or blue floral sprays, others machine-embroidered in silks, others, again, printed in colours on a white ground. Among the latter is a graceful iris design, another of honeysuckle, the size of the natural flowers, another of dog-roses, another of cornflower and dog-roses, arranged in a square round a centre scattering of the latter lovely blossoms.

IF soot happens to be dropped on a carpet, throw down an equal quantity of salt, and sweep all off together.

NEVER hem tablecloths, napkins, or sheets by machine. Handwork is best, and washes best, for there is almost sure to be a layer of dirt under the edge of a machine hem.



A HOUSE DRESS.

Princess dress of pinky mauve crépon with full front mounted on a yoke. Bretelles of black satin ribbon framing the full front, drawn in with rosettes at the waist and falling in long ends. Sleeves with large puffs. Deep collar and cuffs of fawn striped with lace and trimmed with lace-edged frills. Quantity of crépon required, 7 yards.

Price of Flat Pattern, 1s. 1d., of MADAME MYRA, 95, *Regent Street, W*

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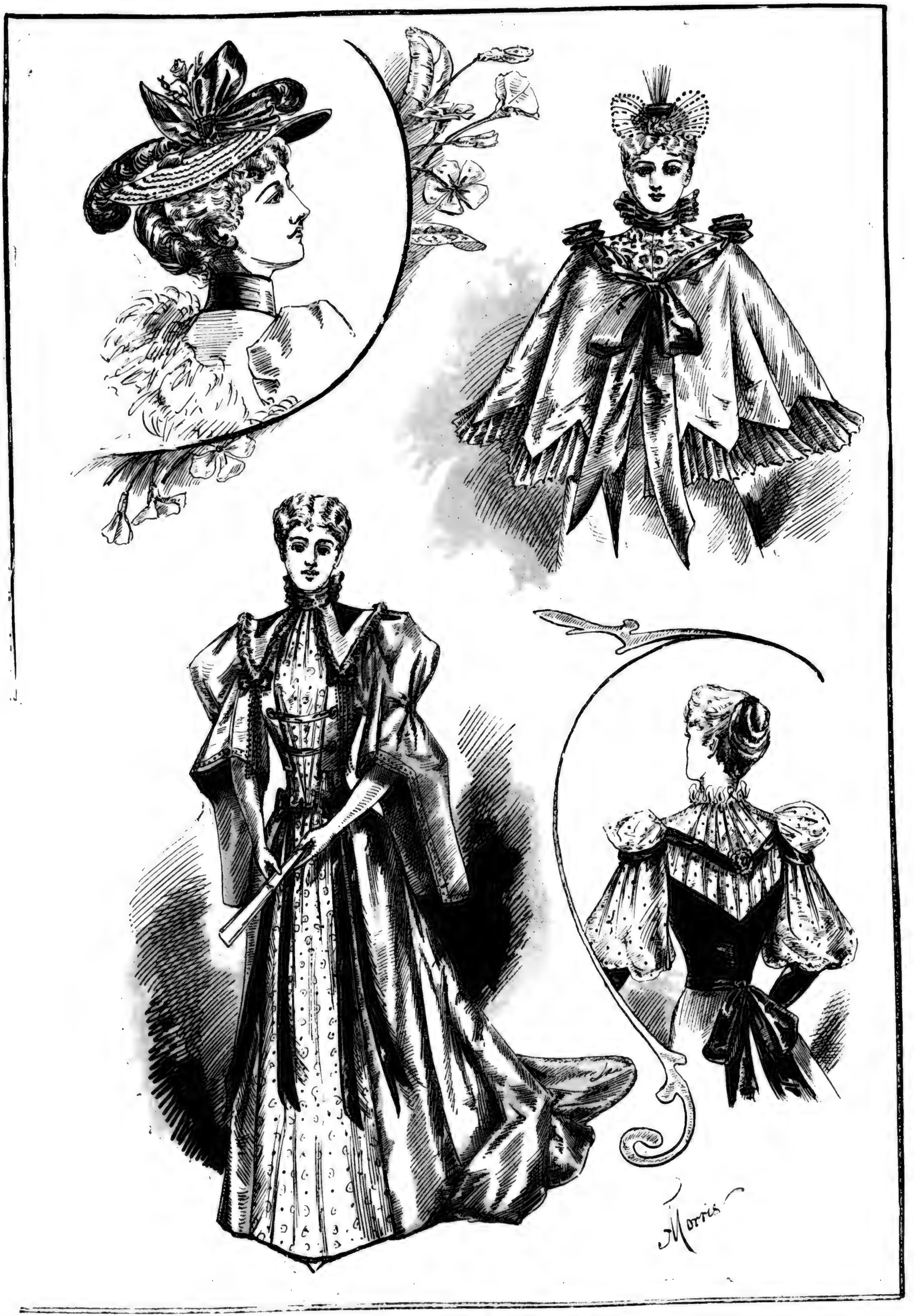
At 1/6, 1/10, 2/-, 2/4, 2/10, & 4/- per lb. Of Leading Grocers.



SUMMER GOWNS AND COSTUMES.

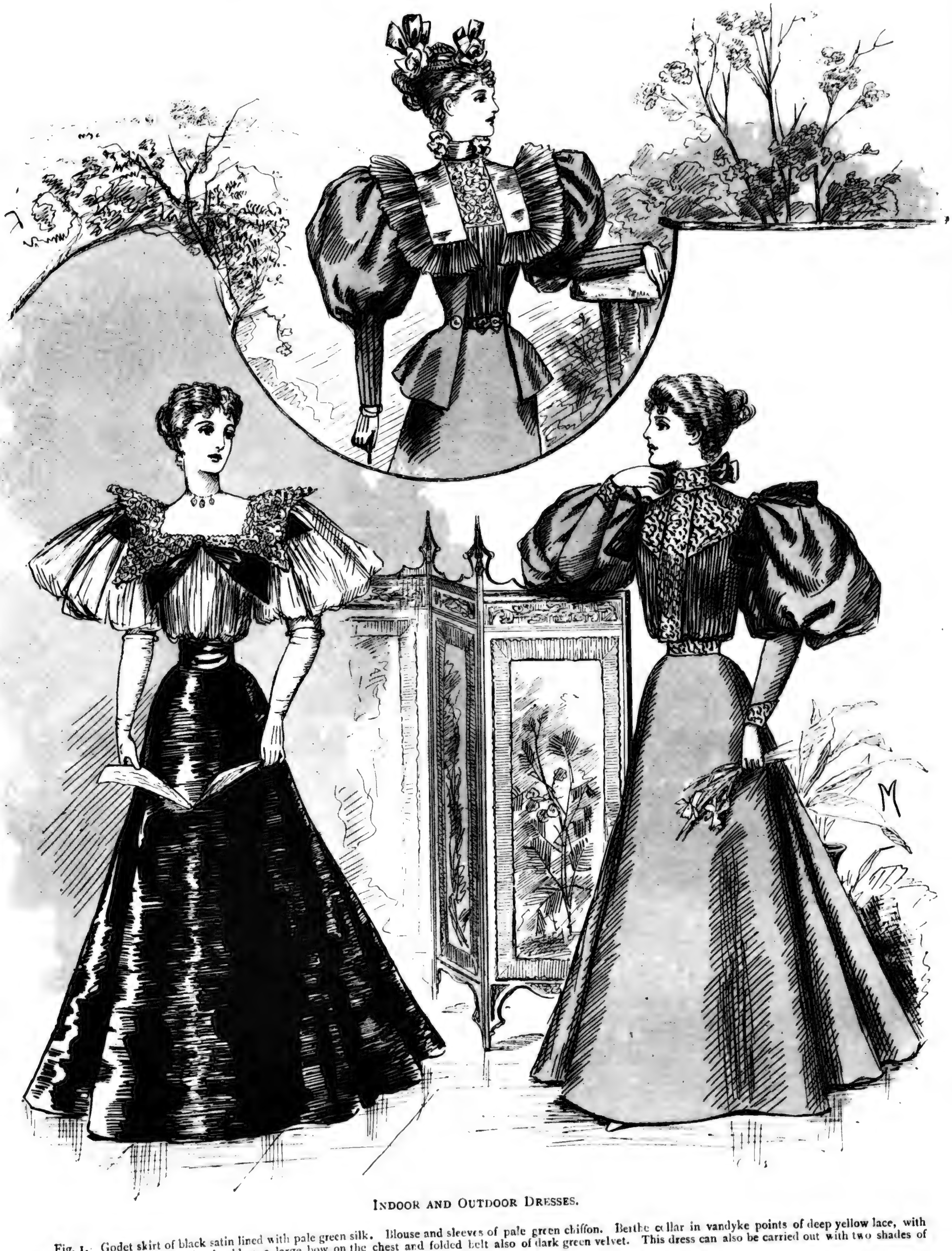
Fig. 1. **Fancy straw hat, the brim lined with velvet. Large** bow of coloured **ribbon** passed through a buckle, black feathers and spray of roses.

Fig. 2. **Cape of black silk cut in pointed scallops round the edge over a pleating of chiffon.** Yoke of black guipure over white satin. **Black** satin ribbon with bows round the shoulders and collar to match. Jet bonnet.

Fig. 3. At Home dress in hyacinth bengaline, open in front over a full robing of spotted cream gauze. **Collar of bengaline and velvet with jet fringe falling** from the points. Bows and ends of **black velvet at the waist. Draped sleeves trimmed with galon.**

Fig. 4. **Corselet bodice of ruby velvet over a full under-bodice of spotted silk. A band of velvet round the shoulders draping the puff of the sleeve. Cuffs of velvet. Ribbon sash.**

Prices of Flat Patterns, Cape or Bodice, 6½d., At Home Gown, 1s. 1d., of MADAME MYRA, 95, *Regent Street, W.*



INDOOR AND OUTDOOR DRESSES.

Fig. 1. Godet skirt of black satin lined with pale green silk. Blouse and sleeves of pale green chiffon. Berthe collar in vandyke points of deep yellow lace, with points of dark green velvet at the shoulders, a large bow on the chest and folded belt also of dark green velvet. This dress can also be carried out with two shades of blue, pink, mauve or yellow. Quantity of satin required, 12 yards.

Fig. 2. Costume in beige alpaca; godet skirt and open jacket with sleeves pleated below the elbow. Collar of ivory satin edged with a kilting of chiffon; full front of chiffon mounted on a satin yoke veiled with lace. Satin ribbon collar with chiffon rosettes. Straw toque trimmed with green bows and pink roses. Quantity of alpaca required, 8 yards.

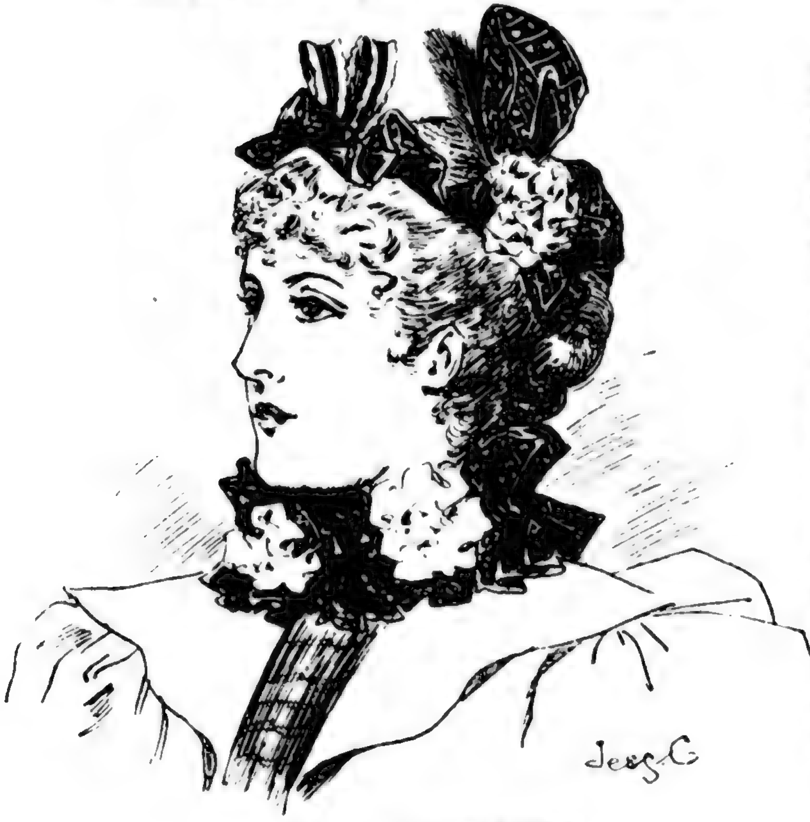
Fig. 3. Afternoon dress of hyacinth blue crépon, the blouse of black accordion-pleated chiffon over blue satin, with yoke, box-pleat, collar, belt and cuffs of ivory lawn embroidery over blue satin. Sleeves of crépon, black satin bows on the shoulders and at the back of collar. Quantity of crépon required, 6 yards.

Prices of Flat Patterns, Skirts, 6½d., Bodices, 6½d., of MADAME MYRA, 95, *Regent Street, W.*

Lessons in Millinery, No. 26

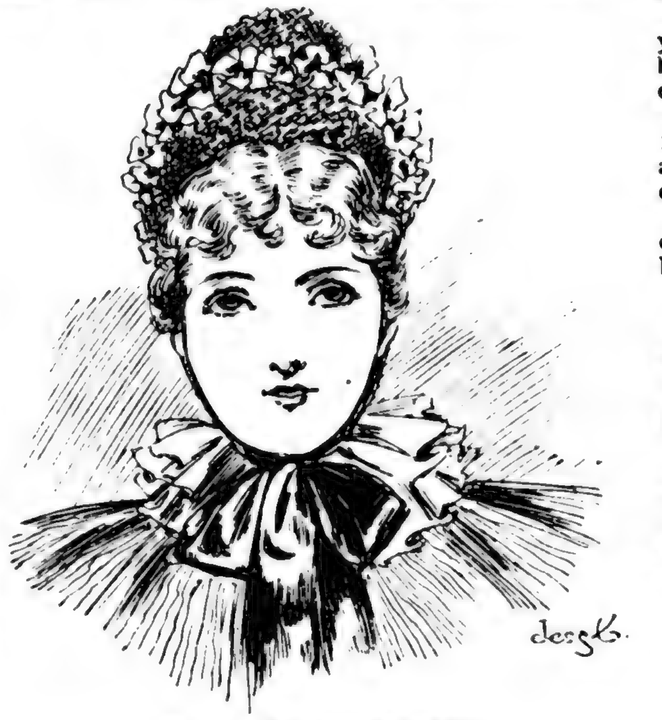
I HAVE been busy searching for new models for both hats and bonnets, and for new shapes if possible, but in spite of our outside coquetting with the red rag of innovation we are conservative *au fond*, and though the bonnets and hats of to-day rather resemble the images seen in a spoon turned the reverse way, so broad have they become, this effect is produced more by the trimming than in the actual shape of the bonnet. I often (when seeing the exaggerations fashion imposes upon us) feel thankful that our features are not made of indiarubber, as I am convinced, had they been more elastic, that we should have tried to broaden or elongate these as we do our sleeves, our skirts, and our headgear. This is the age of width par excellence. Bows at the neck are wide, skirts I need not tell any of MYRA'S readers are more than wide, while sleeves, hair, hats, bonnets, toques, collars, and capes all stretch out so widely that but little of the original human form divine can be even guessed at. To be in the fashion then, dear readers, you must make everything as wide as possible, but to be really well dressed modify the width to some degree of proportion.

In fig. 1 you have a picture of a pretty bonnet or toque which, though broad enough, is not sufficiently so to be grotesque, while the height on the left side renders it more becoming. It is made of straw, as indeed most of the bonnets and hats are this year (although pretty lace and chiffon hats are becoming more general), bought by the yard, and shaped by sewing a pretty fine white fancy straw round and round so as to form a little skull cap sort of shape. It is made quite without wires of any kind, the full box-pleated frill of black and white chiné silk forming a soft front. The frill narrows off at the ears on either side, and there is no trimming across the back. On either side, just above the ear, is placed a large and "floppy" rosette of the black and white silk, and another of white brocaded crêpe de chine; a black quill and two loops of the silk stand up above the rosettes on the left side. In front is a bow made of two strips of the white straw, joined beneath a crossway piece of the black and white silk, and made into two loops with a jet ornament in the centre. The lining to this toque must be put in after the frill is fixed, but before the other trimmings are added. It will be found a delightfully comfortable as well as a very smart-looking toque, and the full ruche of the same chiné silk round the neck, with two rosettes of white crêpe de chine, gives the required finish to the costume.



NO. 1. STRAW TOQUE.

Fig. 2 is a flower bonnet for an elderly lady; the foundation is made of soft green wires, the wire is taken from ear to ear and then across the back to exactly fit the head; on this is put another wire to stand up in front, and another across the back. These wires are turned over the first or foundation wire, and then tied with strong cotton to their places. Another wire starts from the centre of the front, and is tied strongly to each of the other wires as it passes them. The front wire has then a crossway piece of soft green velvet rolled round it, and if warmth is desired, a lining of dull green sarcenet can be put in. The crown is then covered entirely with small blue forget-me-nots, or lilies of the valley, or heather; these should be tied together with fine wires to form a piece sufficiently large to cover the back of the bonnet. The front has a row of white narcissi placed close together, and a bunch of Parma violets stands just above it in the centre of the front. A flat bow of pretty shot green and heliotrope ribbon finishes off the back, and with strings this makes a dressy bonnet for a middle-aged lady.



NO. 2. FLOWER BONNET.

The third model this month is a hat in black accordion-pleated chiffon made over a wire shape. To make this successfully, begin with a spartrie shape, made like the diagram, but allowing for the turnings, and after wiring and joining, it will then be found much easier to get the exact shape in the wire. The outside wire used for this shape should be somewhat thicker than the wires inside, and all must be of silk. Pin the thicker wire round the edge of the shape, then another between it and the crown, and a third to mark the crown; then bring four wires from the edge crossways, and bend to the crown. Tie these with strong cotton where they cross the others and then bring the wires *round* the crown, one half-way up, and one at the top; join these securely, tying the cotton over and over, and then you can unpin and find a perfect wire shape. Secure the head lining to the wire, and then lay on the brim the accordion-pleated chiffon in flutings coming beyond the wire but catching at the edge of the wire to avoid its flying up. The crown is covered with plain chiffon, which is draped over the wires, and the hat is then trimmed with clusters of yellow roses. At the back are loops and bunches of grass, with which all the smartest hats are being decorated this year. It makes a very light and pretty hat, and when once the wire shape is made the chiffon can be renewed at so trifling a cost that it is by no means extravagant.

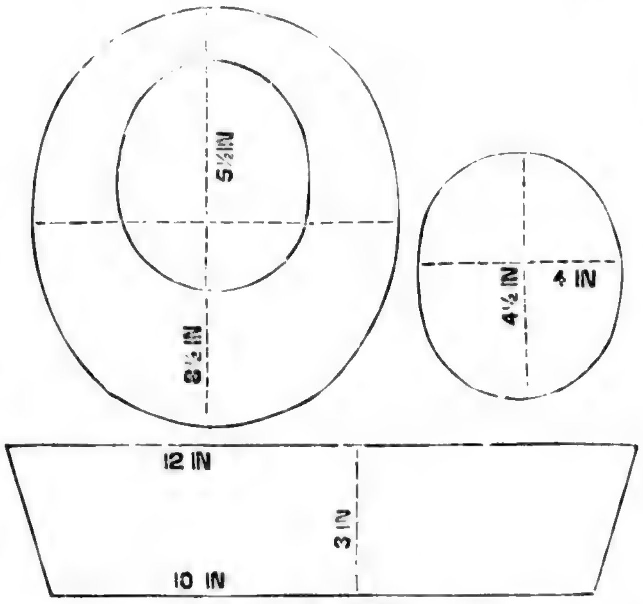


DIAGRAM OF NO. 3.

Materials for fig. 1.—3 yards white fancy straw, ½ yard black and white chiné silk, ¼ yard white embroidered crêpe de chine, 1 black quill, 1 small jet ornament.

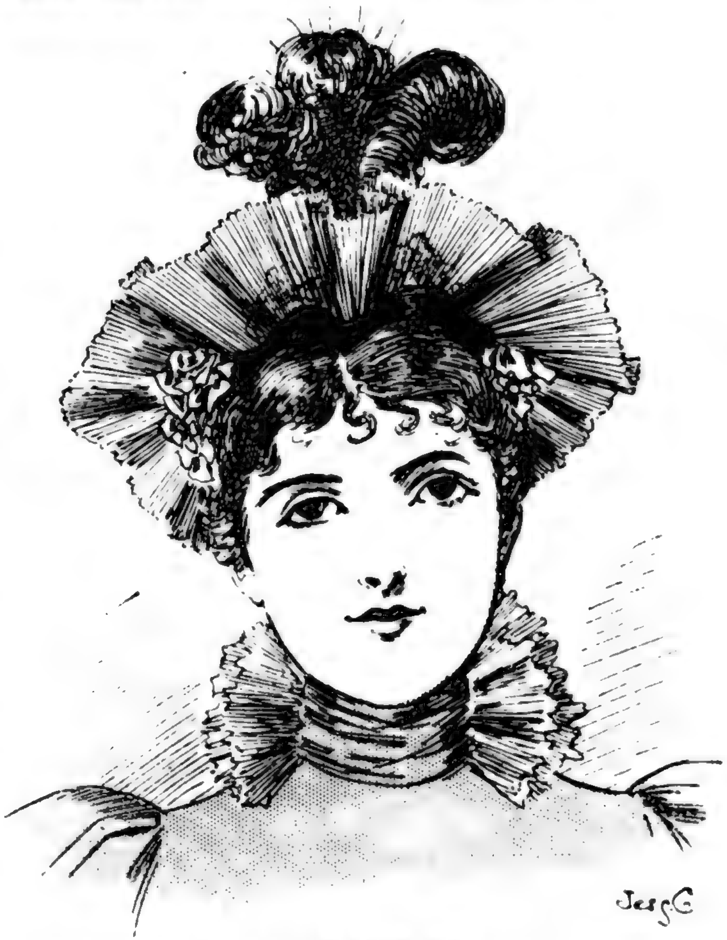
Materials for fig. 2.—3 dozen sprays forget-me-nots, 18 narcissi, 2 dozen Parma violets, 1½ yard shot green and heliotrope ribbon 4 inches wide, 1½ yard narrower or black velvet.

Materials for fig. 3.—1½ yard accordion-pleated chiffon, 1 dozen yellow roses, ½ yard plain chiffon, 2 bunches of grass, 1½ yard ribbon 2 inches wide.

E. W.

Character in Tea Drinking.

THE snapper-up of unconsidered trifles in the way of the character-indicators may find excellent material for observation and deduction in the unconscious peculiarities of fair imbibers of bohea. One lady grasps the handle firmly, the thumb pressed down and the third and fourth finger screwed up against the palm of her hand. She is a woman of determined disposition, ruling her household with a rod of iron, and her word is as the laws of the Medes and Persians. The girl who holds her cup handle loosely with plenty of daylight between the fingers, will generally be found untidy, careless, good-natured, talkative, and not a trustworthy confidante. The spinster of a certain age inclines to a rigidity of finger, which she straightens as much as possible from knuckles to tips, and holds the saucer close up underneath, lest a drop should splash her bonnet strings.



NO. 3. CHIFFON HAT.

A fair white hand, with the fingers gracefully curved to exhibit themselves and their diamonds to the most advantage, is infallibly the hand of a pretty woman, charmingly conscious of her fascinations.

Affectation is shown by a little finger obtrusively crooked, and the others arranged in an obviously studied pose. Sometimes the little finger is thrust out perfectly straight, but this argues eccentricity rather than affectation.

Lastly, there is the hand of the flirt, rarely lifting the tea-cup twice in the same manner, and skilfully aiding the play of the eyes over the edge of the cup. Fortunately the average man is no reader of character, especially where a woman is concerned, or he might have his eyes opened considerably over what Mr. W. S. Gilbert calls "the gay Sally Lunn and the rollicking bun."

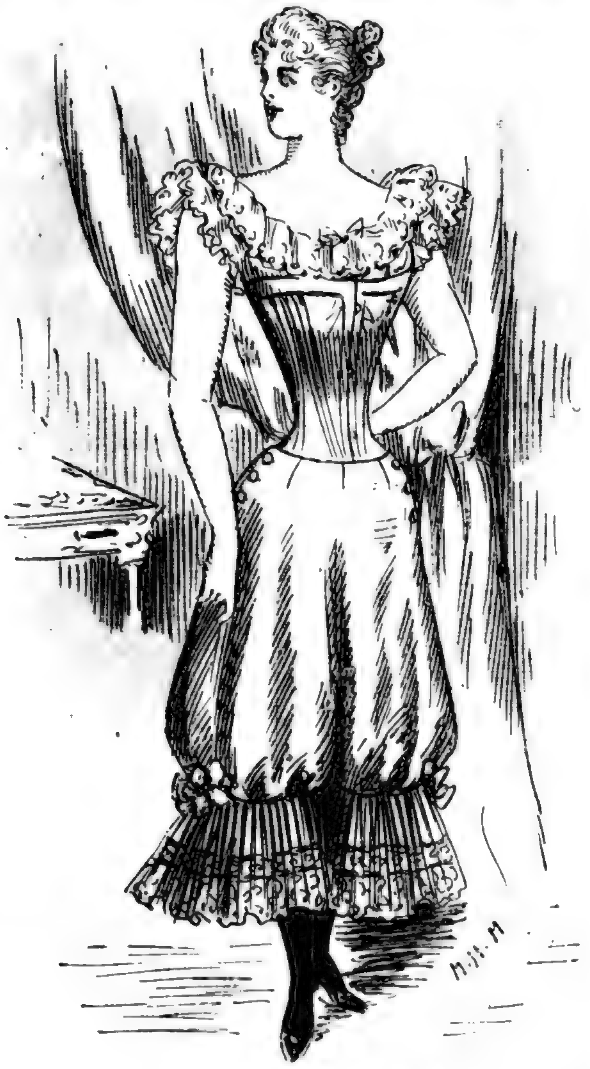
Practical lessons in millinery can be had by application to the Editress of MYRA'S JOURNAL, and any questions on the subject answered. These must in all cases be clearly written and numbered in order.

Underclothing and How to Make It

DIVIDED SKIRTS.

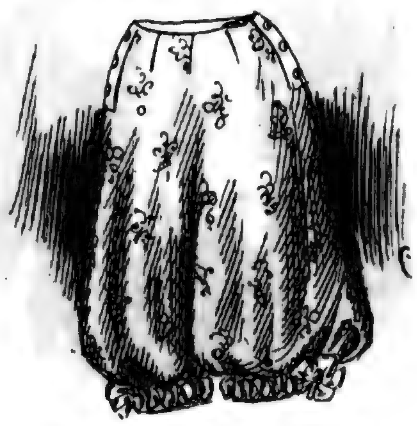
AFTER many years of agitation, meetings, and lectures innumerable, the generality of women have come to the conclusion that they will wear divided skirts or knickerbockers instead of under petticoats without the outside world being a whit the wiser; and now they are setting to work to garnish their dual garments with such a wealth of frillings, laces, and ribbons, that all the use of the said garments is lost in the abuse of them. The fashionable divided skirt is in every way as inconvenient as the fashionable petticoat; in fact more so, for the one can be held up in company with the dress, the other cannot, unless indeed ladies take to hitching up their underwear after the manner of the stage sailor.

However, it is the duty of the chronicler of fashion to show them as they are, and not as he or she would have them be—hence these sketches, which give portraits of the knickerbocker, the divided skirt, which being divided against itself, will probably before long fall into disuse, and the truly feminine petticoat. The upholders of rational dress are certainly to be thanked for bringing serge and cloth knickerbockers into general use, for clad in combinations, well cut knickerbockers, and a serge skirt of sensible dimensions, a woman is both rationally and becomingly equipped. For say what one will, and wish as one will, the female figure is not suited to the severity of masculine attire. The ideal knickerbocker for country wear is made of the same material as the dress skirt, which should, of course, be tweed, serge, or a light cloth, and should be provided with an easily-removed washable lining of fine calico or nun's cloth. The knickerbockers are, I think, better if they are not mounted into a band, but cut very low on the hip, carefully fitted by means of darts and bound along the top and down either side where they button. The leg pieces should be cut very wide and pleated into the orthodox buckled knee-band, or into a deep buttoned band such as men have on their riding breeches. Two and a half yards of double-width material and a pattern supplied by Madame Myra, of 95, Regent Street, are all that is required for the successful fabrication of a pair of knickerbockers. For bettermost wear black satin is often used, and the leg pieces are gathered into bands of wide elastic encased in a second band of fluted satin ribbon fastened at either side with a neat rosette.



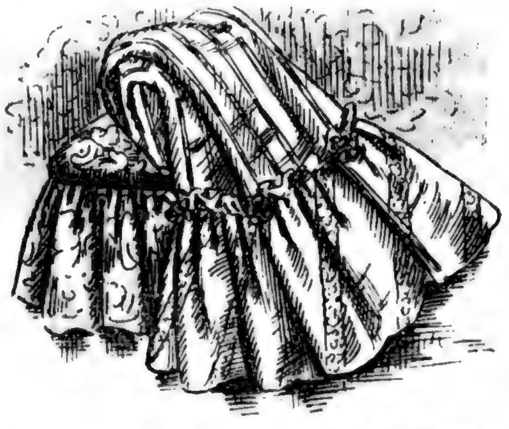
DIVIDED SKIRT IN SILK.

Divided skirts are made in any and every material, but nun's cloth, silk or satin, or thin cashmere have the best effect. These skirts are either mounted into deep saddle-bands, which must be very carefully fitted, or they are cut in the same manner as the knickerbockers already described. They are generally about the same length as a petticoat and trimmed from the knee downwards with an enormously full frill, more or less adorned with lace. Sometimes the material is gathered into a knee band and the flounce attached to it—sometimes it is cut in the form of a loose pair of trousers; the former plan is the better of the two. About four and a half to four and three-quarter yards of silk or satin will be required for the knickerbockers, and quite three yards for an ample frill, so that no saving of material is effected—a petticoat taking just the same amount, and being considerably easier to cut and make.



DIVIDED SKIRT IN FLOWERED SILK.

The fashionable petticoat is more elaborate than ever, and quite beyond the reach of the young girl who is possessed of but a small allowance, unless she buys the silk from Peter Robinson—who has lovely silks at very low prices—and make and trim her jupe for herself. A charming but inexpensive petticoat can be made partly of alpaca, this forming the upper portion, completed by a deep frill of black brocade, striped in a slanting direction with bands of black insertion laid over alternate rows of pink, mauve, and blue ribbon. Another pretty design, and one which will adapt itself to the remnant, is a skirt of white alpaca, edged at the hem to the width of nine or twelve inches, with tiny gathered flounces of yellow silk, partly hidden by a vandyked overskirt of white silk or satin, edged with a frilling of lace or a ruche of pinked-out yellow silk.



PETTICOAT IN ALPACA AND BROCADE.

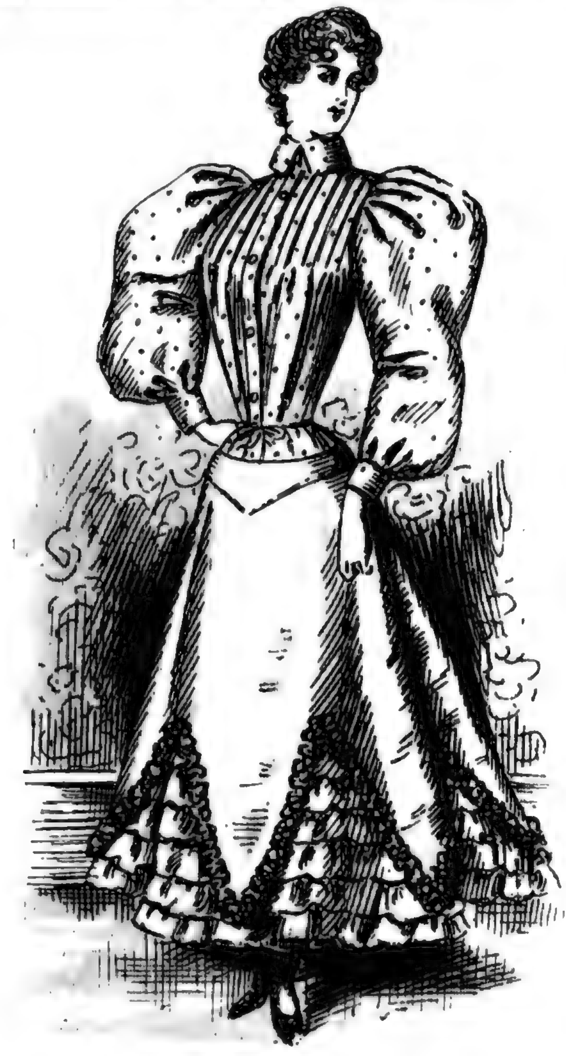
For petticoats to wear on the stage, with fancy dresses, or for skirt dancing, pretty coloured sateen covered with multitudinous frills of double art muslin answers well. For evening wear, when silk cannot be afforded, Liberty cotton crêpe trimmed with ribbon has an excellent effect—so excellent, indeed, that in spite of all the attractions of rational dress, there will still remain women so deluded as to prefer frills to freedom.

DOROTHY LANE.

On the Art of Training up Ugly Girls.

ADVICE TO MOTHERS.—II.

I LEFT you at the critical moment when, the nursery training being finished, the schroolroom training begins. This is a very serious question for the mother who desires to launch a thoroughly ugly girl upon society. She will have first to fully realize whether her girl is of a shy and shrinking or of a courageous, self-asserting disposition. If she be of the former she will do wisely to choose a school where either numbers will make it impossible for the head of the establishment to recognize the individuality of her pupils, or where the numbers are so small that there is plenty of scope for favouritism and specializing of talent and character. If she be of the latter, she will do well to choose a private governess, who should either be a feather-headed young woman, just let loose from a high school or women's college, with her head stuffed full of useless knowledge and conceit, or a severe old maid ready, "with a host of petty maxims," to "preach down her (pupil's) heart." The first will be without the experience, the second without the sympathy, to realize the little girl's powers, to help her through the difficulties of her budding years.



WHITE ALPACA PETTICOAT.

This being settled, the next point is to decide upon what line her studies shall take. This, of course, will be decided by rule of thumb—in other words, of fashion. Every taste that does not make for show, or the style of the hour, music (save the mark!) of whatever kind be in vogue, from the banjo to the organ, will be insisted upon *if* music *be* in vogue. Art, languages, sciences, will all follow in the same track. But the dominant note will be struck throughout. The girl's idiosyncrasies *must* be sternly ignored, and the mother's will *must* be paramount. Then, by dint of constant nagging and brow-beating, failure to succeed in totally uncongenial studies, a judicious amount of sarcasm, and an equally judicious allowance of overwork, the great task of producing a perfectly Ugly Girl may be satisfactorily carried on until her fifteenth year.

By that age she will have some dawning idea that personal appearance has its value in the world. She may even have some dim notions about unblemished skin, bright, pretty hair, and a good figure. The cautious mother, having successfully settled her daughter's expression of ugliness, will now proceed to quell any remote aspirations after prettiness or attractiveness which she may have retained.

DEBORAH PRIMROSE.

DELICIOUS MAZAWATTEE TEAS.
DELICIOUS MAZAWATTEE TEAS.
DELICIOUS MAZAWATTEE TEAS.
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Hints • on • Economical • Dress

A GREAT deal might be said about fashionable colours, for this is above all things a season of colour, not the faded, æsthetic tints that were our joy and our trial some years since, for the majority of them were not becoming, but frank blues, greens, mauves, and pinks. Blue is emphatically the colour of the day, and it is to be found in all the fashionable materials, silk, crépon, and faced cloth, but above all in the popular covert coatings which are being much used for smart race-meeting costumes. This material may be had in all the cornflower, flax flower, Gobelin, Wedgwood, plumbago, electric, and other shades of blues, and in hyacinth blue, which differs very little from the pervenche or periwinkle blue of last autumn. Unfortunately, although the material is so strong and serviceable, all these pretty, delicate shades of blue are sensitive to sunshine, and they fade with alarming rapidity. Putting away the dresses in a dark wardrobe will often restore those that are in bright shades of blue, the brighter the colour in fact the greater is its chance of restoration to its original hue.

Some of the grey-blues, however, wear well, and costumes of covert coating in these shades have the seams of the skirt and coat piped with velvet; a poppy red silk lining to the coat is smart and effective; white satin linings and pale blue silk blouses are also favourite adornments for these costumes.

Next to blue comes pink; rose de Bengale is fashionable for millinery and dresses, there are also hydrangea pinks, and shades that grow darker and darker through the scales of magenta and fuchsia and culminate in amaryllis.

Pale, bright aralia green, and several other shades taken from different foliage plants ending with Begonia, the darkest of all, have many admirers, and besides these yellow-greens, there is a host of blue-greens from the tenderest to the darkest shades, many of which are very becoming. Yellow is another favourite colour, of which the most popular shades are ivory, cream, maize, broom-flower, and Cleopatra, a warm, bright tint that, in silk especially, has dazzling reflets.

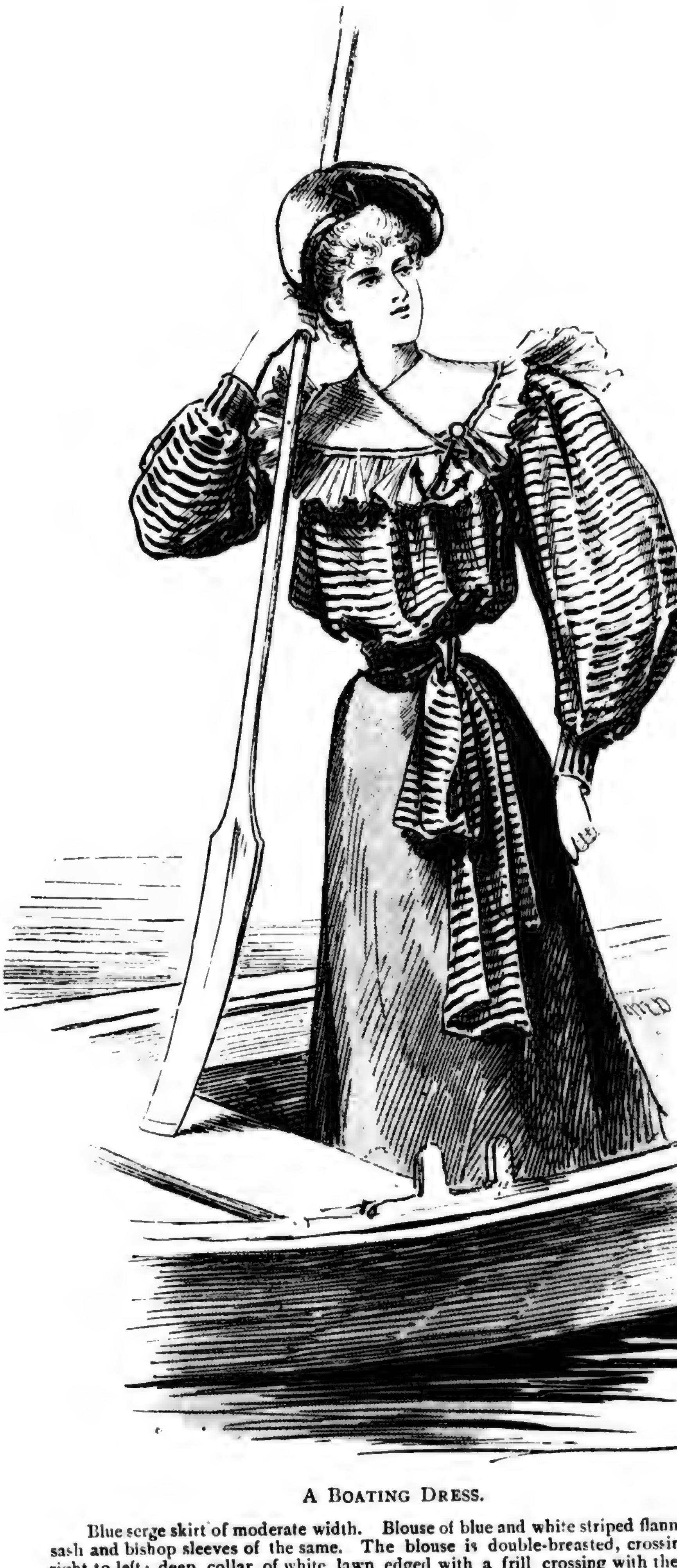
Violet shades are chiefly taken from the different varieties of flowers of this name, and the number of tints thus produced would amaze those who are not well versed in the cultivation of violets; there are eight or nine of these pretty, soft shades, some of them having a reddish tinge and others a decided dash of blue.

Pale blues, sky, azure, Mistral, etc., blue-greens and turquoise blues, coral and shrimp pinks, pale greys, pale beige shades, rich chestnut, bronze, and tobacco browns, sand and gravel colours, continue the list of fashionable colours, to which may be added poppy, cardinal, and grenat reds. Some very beautiful shades of wallflower, both yellow and brown, have been lately brought out in ribbons and materials; the colours are exact reproductions of the rich shades of the flower.

In spite of the smartness and light weight of the short capes now worn there are many occasions on which even these are not required on a hot summer's day. A great many ladies of a certain age dislike appearing out of doors without anything in the nature of an outdoor garment, and yet would thankfully dispense with a cape or mantle. It is in devising pretty arrangements of this kind that a French dressmaker often shows great ingenuity, and as many of these are remarkably simple and easy to make, I will describe one or two that will be useful for race-meetings, flower shows, weddings, etc., and that can be worn over any well-made silk or crépon dress.

The first of these is a long scarf of pleated black net embroidered with spots composed of several gold paillettes sewn on close together. The scarf is shaped at the back, for the lower part is drawn down in a point to the waist, the top part forming a small V point just below the neck. The fronts are joined in a similar small V point, drawn in at the waist under the belt of the dress, and then fall, joined together, to the edge of the skirt covering the front breadth entirely, like a tablier. The outside edges of the scarf and the centre are trimmed with black and gold paillette passementerie, ending in front in fringed motifs. There is only one band down the front from where the scarf is fastened at the neck.

Another of these pretty apologies for a mantle, made of the same material as the dress and worn over a blouse, is a kind of pèlerine at the back, but cut low and gathered up closely on the shoulders under rosettes to form deep epaulets. The fronts of these epaulets are drawn up on the chest and secured under a rosette. A short Eton jacket with epaulet-like sleeves falling below the elbow, but open and showing the dress sleeve underneath, is also a pretty device, and there are many arrangements in black and cream lace, in black chiffon and cream lace, made in fichu and scarf shapes, that are elegant and easily worn. Delightful breakfast gowns are made of the pretty cotton crépons, spotted cambrics and other cheap washing fabrics. One, a mere full-fronted dressing-gown in shape, in pale yellow crépon, has deep lace epaulets falling over the sleeves secured over the shoulders by bretelles and bows of black velvet. A draped velvet collar and waistband complete the gown. Another in pink figured zephyr falls from the chest in broad straight pleats mounted on a square yoke of lace. Lace epaulets cover the shoulders, and in front on each side is a pink ribbon rosette with a long strap dependent from it and caught low down on the skirt by a second rosette.



A BOATING DRESS.

Blue serge skirt of moderate width. Blouse of blue and white striped flannel with sash and bishop sleeves of the same. The blouse is double-breasted, crossing from right to left; deep collar of white lawn edged with a frill crossing with the blouse and fastened with a large anchor brooch. Dark blue Tam-o'-Shanter hat. Quantity of striped flannel required, 5 yards.

Prices of Flat Patterns, Skirt, 6½*d., Blouse,* 6½*d., of* MADAME MYRA, 95, *Regent Street, W.*

Myra's • Answers • to • Correspondents

GENERAL RULES FOR CORRESPONDENTS.

1. *Letters asking questions should be written on one side of the paper only, and one question only asked on the same page.*

2. *Letters requiring answers in next month's* JOURNAL *should reach* MYRA *by the 4th of the month. Letters received after this date can only be answered in the following number.*

3. *Letters will be answered in the* JOURNAL *in the order in which they arrive.*

4. *In cases where immediate advice is necessary upon any particular Toilette or Dress, on Furniture and Furnishing, on Needlework, Household Management, Etiquette, Employment for Women, upon Health and Personal Attention or other subjects,* MYRA *will reply to inquiries by post. In order to meet the expenses attending inquiries and correspondence, with letters requiring such answers by post, 12 postage stamps should be enclosed.*

All letters to be addressed to MYRA, 6, *Fetter Lane, London, E.C.*

MYRA'S ANSWERS ON DRESS AND FASHION.

SPECIAL RULES FOR CORRESPONDENTS.

1. *Letters regarding the purchase, making-up, and alteration of dresses, &c., should describe height, figure, complexion, and shade of hair, in order that each case may be artistically considered.*

2. *Photographs are useful and may be sent. These will be returned to the owners, but should always be accompanied by a stamped envelope.*

DOGROSE.—You are quite right as to the blouses with evening dresses, especially with ball dresses, but you can easily modify the fashion to suit your convenience by having the top part of the bodice of the pearl-studded net, very much puffed, above a white satin corselet matching your skirt. Trim the edge of the skirt and cover the satin of the puffed sleeves with the pearl-studded net. The corselet bodice with a draped belt of satin ribbon will be quite neat. Bretelles of the net over satin with long fringes falling on each side of the chest would be a suitable finish.

MARY.—Skirts are made both with very narrow and with very wide front breadths; you will find an example of a narrow front breadth on page 12. These are generally marked by some arrangement of trimming. Untrimmed skirts, in crépon, silk, etc., usually have a wide front breadth standing out on each side at the edge. The method of cutting is of course quite different. You will find some useful hints on fashionable skirts in the Dressmaking Lesson in this number.

MRS. W.—1. The prettiest finish for your daughter's dress would be a square yoke of alternate bands of tucked and embroidered muslin insertion, with a frill of embroidered muslin round the edge and collar and cuffs to match. 2. You could make a short cape of the rest of the material with a turned-down collar to match, and edge both the cape and collar with a pleating of black satin ribbon 1½ inch wide. Line the cape with apricot and white shot silk.

IN A FIX.—You certainly made a mistake in buying only six yards of the pretty crépon, and you must put the whole of it into the skirt and sleeves of your dress. For the bodice I recommend an accordion-pleated blouse of pink silk to match mounted on a deep square yoke of ivory-white guipure, with three bands of guipure striping the front from yoke to waist. Cuffs of guipure, to the elbow if necessary, and draped collar and belt of pink ribbon.

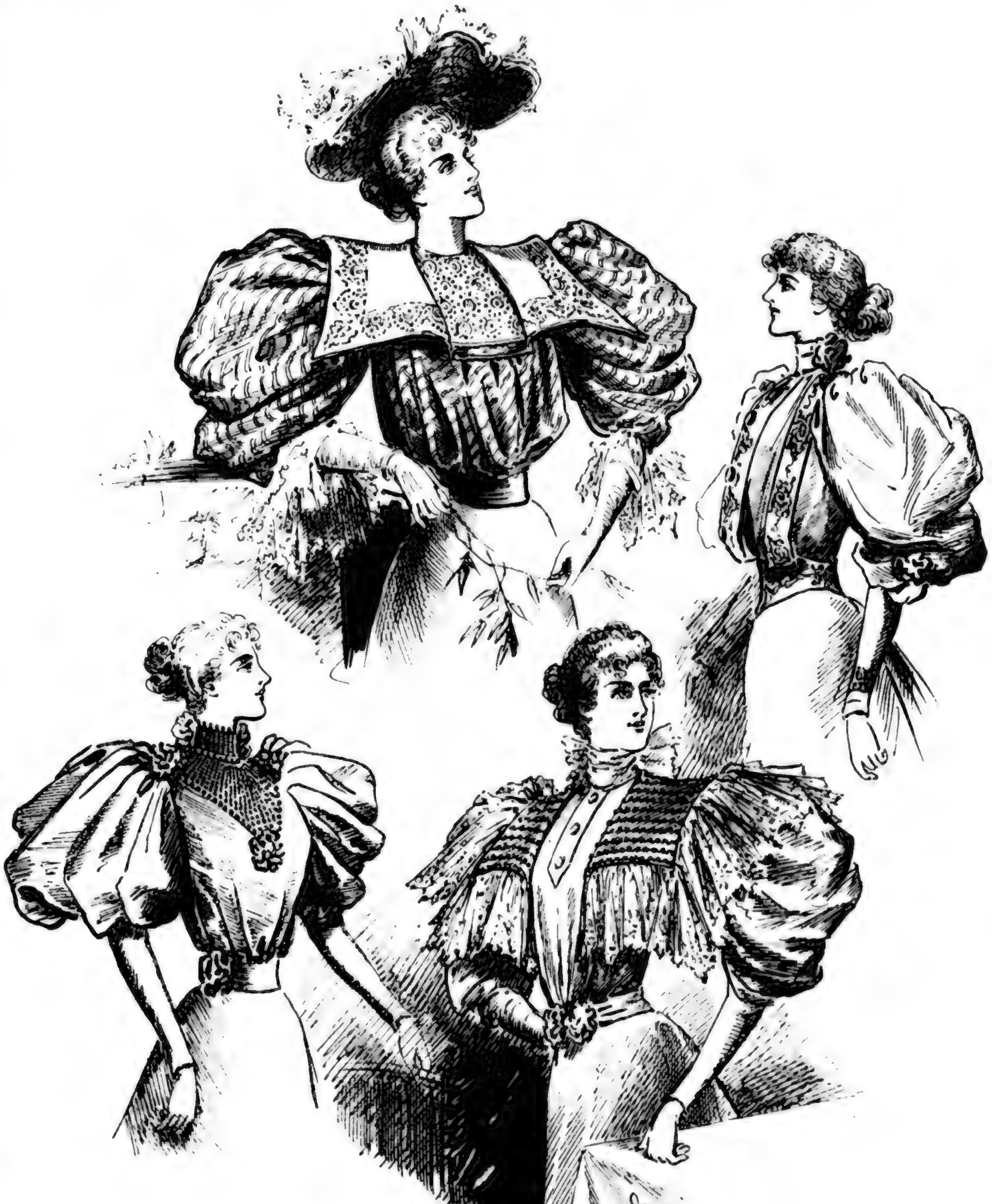
PUZZLED.—You could easily enlarge the bodice by cutting off a narrow strip down each front from shoulder to waist, filling up the space with new lining, and making this fasten on one side, while the other side is secured to the bodice. Cover this plastron, which must be much wider at the top than at the waist, with cream silk prettily draped, and framed on each side by bretelles of black satin ribbon; make a draped collar of black satin ribbon, with bow at the back, and belt to match with a bow at the foot of each bretelle. A draped band of the satin ribbon on the sleeve will take the place of the soiled cuff.

MRS. P.—1. The cape would be greatly improved if you turned back the fronts in revers, leaving it open all the way down in front, like the cape on page 4. Cover the revers with white satin veiled with cream guipure, and add to the cape a high rolled collar open in front, trimmed on the outside with jet, and lined with white satin and lace. Secure the fronts to your dress with small safety pins under the revers, and have ribbon strings, or silk cord and tassels, loosely tied on the chest. 2. Only by opening the skirt on each side of the front breadth and letting in gores, or fan-pleatings of some other material. 3. Short bretelles of black satin ribbon edged with narrow jet trimming and finished off with deep jet fringe would do nicely.

STERILITY IN WOMEN: Its Causes and Curative Treatment. By J. B. RYLEY, M.D., M.R.C.S., London. An illustrated edition of this work is now ready, price 3s. 6d., post free 3s. 8d. London: HENRY RENSHAW, 356, Strand.

SUNFLOWER.—The strips of bengaline would make a very pretty cape arranged in graduated box-pleats with stripes of cream guipure between the pleats. A cape with a square or rounded yoke will be the best shape for you; cut a lining and sew the strips of lace insertion and pleats of silk evenly on this, and line with silk to hide the stitches. Finish off the top with a deep square collar of lace covering the yoke, and a thick ruche of ribbon round the neck with ends in front. See the mantles on page 29 for a pretty way of arranging the ribbon.

JEUNESSE.—A pink silk blouse would be the prettiest bodice to wear with your skirt. Make the blouse to fit the figure neatly but without darts, and have a broad box-pleat down the front ornamented with three large fancy buttons. Black satin collar and belt, the box-pleat covering the belt in front and turned up under its lower edge, but not overhanging. Sleeves of the silk, very full, but pleated in flat pleats from the shoulder about seven inches down, to bring the puff low down and keep the top part flat. Put three buttons on the outside of the plain part between the wrist and elbow. With this you can wear a short open jacket of ivory guipure, with square corners in front and ending just above the belt at the back. The



NEW SUMMER BLOUSES.

Fig. 1. Blouse of striped coloured silk cut in a low square in front filled in with écru lawn embroidery. Deep collar of white silk with embroidery appliqué round the edge. Puffed elbow sleeves with lace ruffles. Black lace picture hat trimmed with chiffon and flowers. Quantity of silk required, 5 yards.

Fig. 2. Blouse of pale yellow silk, the loose pleats and corselet belt of yellow satin embroidered with jet; trimming to match on the sleeve. Rosettes draping the puff of sleeves and fastening the collar. Quantity of silk required, 5 yards.

Fig. 3. Blouse of poppy red silk, the collar and front striped with rows of jet beads. Sleeves with large puffs. Rosettes on the collar, shoulders, and fastening the red ribbon belt. Quantity of silk required, 5 yards.

Fig. 4. Blouse of blue crépon with sleeves of the same and a buttoned strap to the chest. Deep collar of blue silk, striped with lines of iridescent sequins and bordered with a flounce of ivory lace. Draped collar with lace bow, and belt fastened with rosettes. Quantity of crépon required, 2½ yards.

Price of Flat Patterns, 6½d. each, of MADAME MYRA, 95, *Regent Street, W.*

black chiffon hat described in the Millinery Lesson, trimmed with pink roses, would be pretty with this dress.

SUMMERFIELD.—You could easily make the black crépon dress very smart by the addition on the bodice of a central box-pleat and revers of chiné silk on a pink, blue, green, or cream ground. Edge the pleat and the revers with frills of cream lace and put three pretty enamel buttons on the pleat. The collar should be of black satin ribbon, matching the belt, with a bow at the back, and the sleeves may also be finished off with bands and bows of black satin ribbon. Edge the revers, above the lace, with a narrow roll of velvet repeating one of the colours in the chiné pattern of the silk.

LADY B.—The dress illustrated on page 3 would be a good model for your costume and would look exceedingly well in your mauve broché with violet velvet and cream lace. For the black satin dinner gown see the dresses on pages 23 and 27: the paillette embroidered net would come in well for either of these. The large collars in lawn and lace are very stylish and much worn; the same kind of parures are also made in white and light-coloured satins; you will find some illustrations of these on pages 18 and 19; a collar in pale green satin would look well with your black crépon dress.

FISHWIFE.—1. Both dresses could be remodelled for half mourning and would be very useful. The black crépon skirt may be left as it is, the sleeves may be taken to renovate the bodice as you suggest, and for the sleeves, I should recommend black and white striped glacé silk; you could also have a sash of the silk with long fringed ends fastened with a large bow on the left side of the waist. 2. Use the black ribbon velvet for two very slightly gathered flounces round the edge of the black silk skirt to hide the worn part. Remove the front of the bodice and remodel that and the sleeves like the dress on page 2. Make the revers and cuffs of black velvet and black lace, and the full chemisette front of lavender grey surah or chiffon.

MAÏA.—The extra width below the waist must be allowed in front and on the hips, but the darts would be small; if you make the second dart so wide you will take up more than the extra allowance in front and at side. Have you ever tried a loose-fronted jacket over a plain waistcoat? I think you would like the result, but the jacket should be drawn in at the back and as far as the side seams by a band fastened under the waistcoat, or by ribbon strings tied over the waistcoat. These jackets are becoming to stout figures, and they can when required be made in one with the waistcoat.

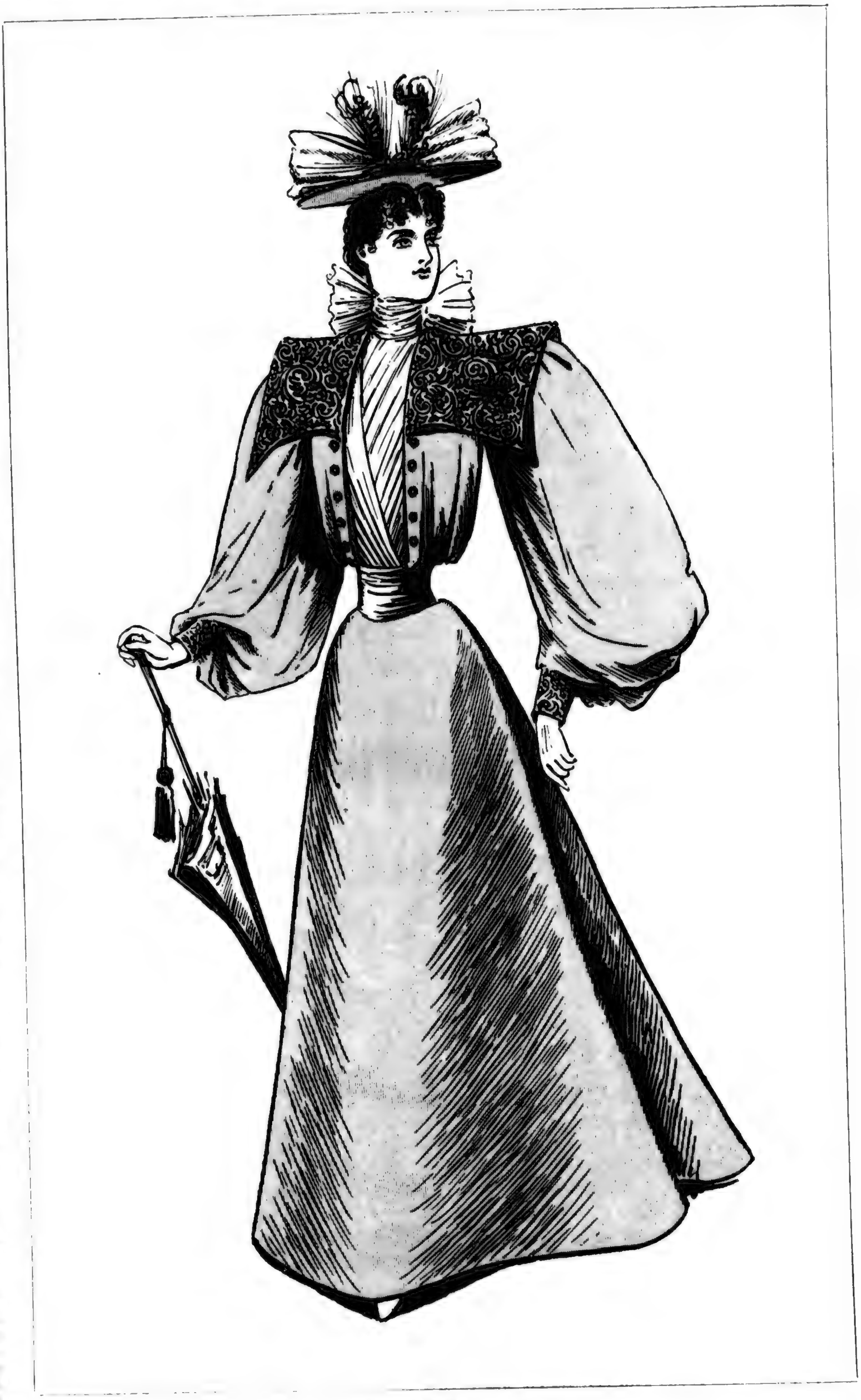
ANSWERS ON HOUSEHOLD MANAGEMENT.

JULIA.—Vegetable soups are more nourishing and also more palatable when made with stock, but a strong meat stock is not necessary, and you can make one quite sufficiently good for the purpose from bones, scraps of meat, etc. You will find the vegetable soups, of which I have given recipes, very good, and you may add the following to the number. Onion soup: cut two onions, one parsnip, one carrot, one turnip into very small pieces, add five peppercorns, two cloves, salt and celery to flavour. Put these all in a saucepan with a quart of stock, and a slice of lean bacon or ham minced, if you have it. Let it boil for five minutes and skim; simmer until the vegetables will pass through a fine sieve, put it into another saucepan with a pint of milk, and stir till it boils. If not thick enough add a tablespoonful of cornflour mixed smooth in cold milk and boil for five minutes. Grated Parmesan cheese may be served with this or fried bread. Artichoke soup: peel twenty Jerusalem artichokes and put them in cold water for a few minutes, then slice them and put them in again with three pints of white stock. Add four small onions sliced and a little celery and simmer for an hour, rub through a fine sieve, replace in the saucepan, add half a pint of milk, thicken if necessary, let the soup boil, and serve at once.

PUSSY.—Excellent sandwiches may be made with Hovis bread; sardine paste, hard-boiled eggs, and grated tongue make very nice sandwiches; the eggs should be pounded and seasoned to make them spread well.

STELLA.—1. You would not find a flat in a central situation in London at the rent you name, but if you do not mind going a little further afield you will be able to hear of small flats at very reasonable rents. You would find this, or unfurnished rooms, much less expensive and more comfortable than furnished apartments. 2. Yes, it is often done, a woman comes in for a few hours daily, or for the whole day, and goes home to sleep. 3. A small gas cooking stove is in many ways more convenient than an oil stove; there is no cleaning of the stove and no smell of oil. The expense is about the same.

BUNNY.—1. Hot tea-cakes are not very difficult to make, the following is a good recipe. Rub into one pound of fine dry flour two ounces of butter, and two heaped teaspoonfuls of baking powder. Beat up two eggs with eight teaspoonfuls of milk, and add these to the other ingredients; mix well, divide into small cakes and bake in a quick oven for half an hour; brush the beaten yolk of an egg over the cakes, let them become cold, and cut them open, toast and butter them when required for tea. 2. The usual allowance for board wages, without beer money, is 10*s.* or 10*s.* 6*d.* per week.



COSTUME FOR THE PARK.

Skirt of powder blue crépon and blouse of the same open in front over a folded, crossed vest of white chiffon, with collar of the same and belt of silk to match. Bishop sleeves; collar and cuffs of white silk braided with black. The dress is also pretty with saffron yellow vest and collar. Straw hat trimmed with bows to match the vest and black feathers and aigrette. Quantity of crépon required, 7 yards.

Prices of Flat Patterns, Skirt, 6½*d.*, *Blouse,* 6½*d.*, *of* MADAME MYRA, 95, *Regent Street, W.*

DELICIOUS MAZAWATTEE TEAS.
DELICIOUS MAZAWATTEE TEAS.
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Clothing for Children

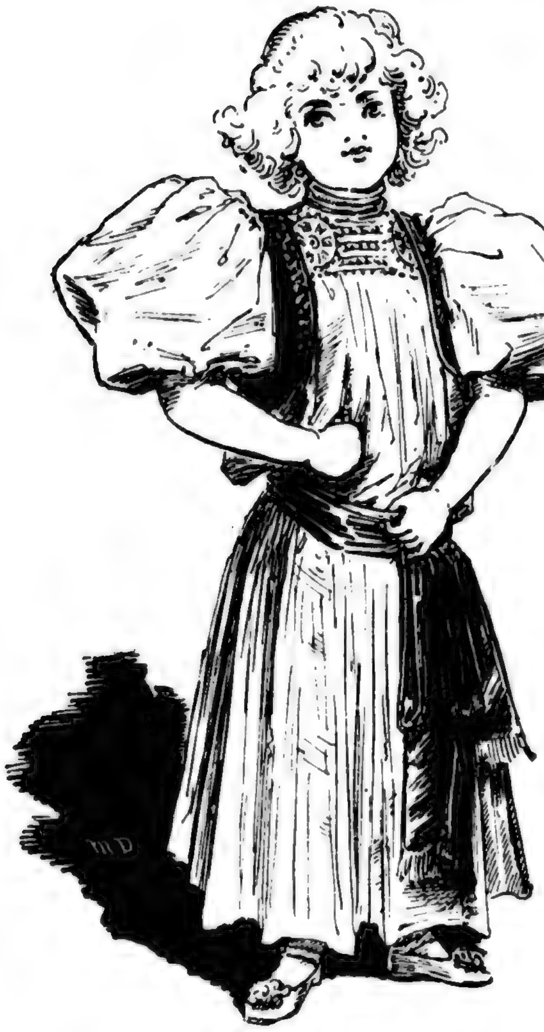
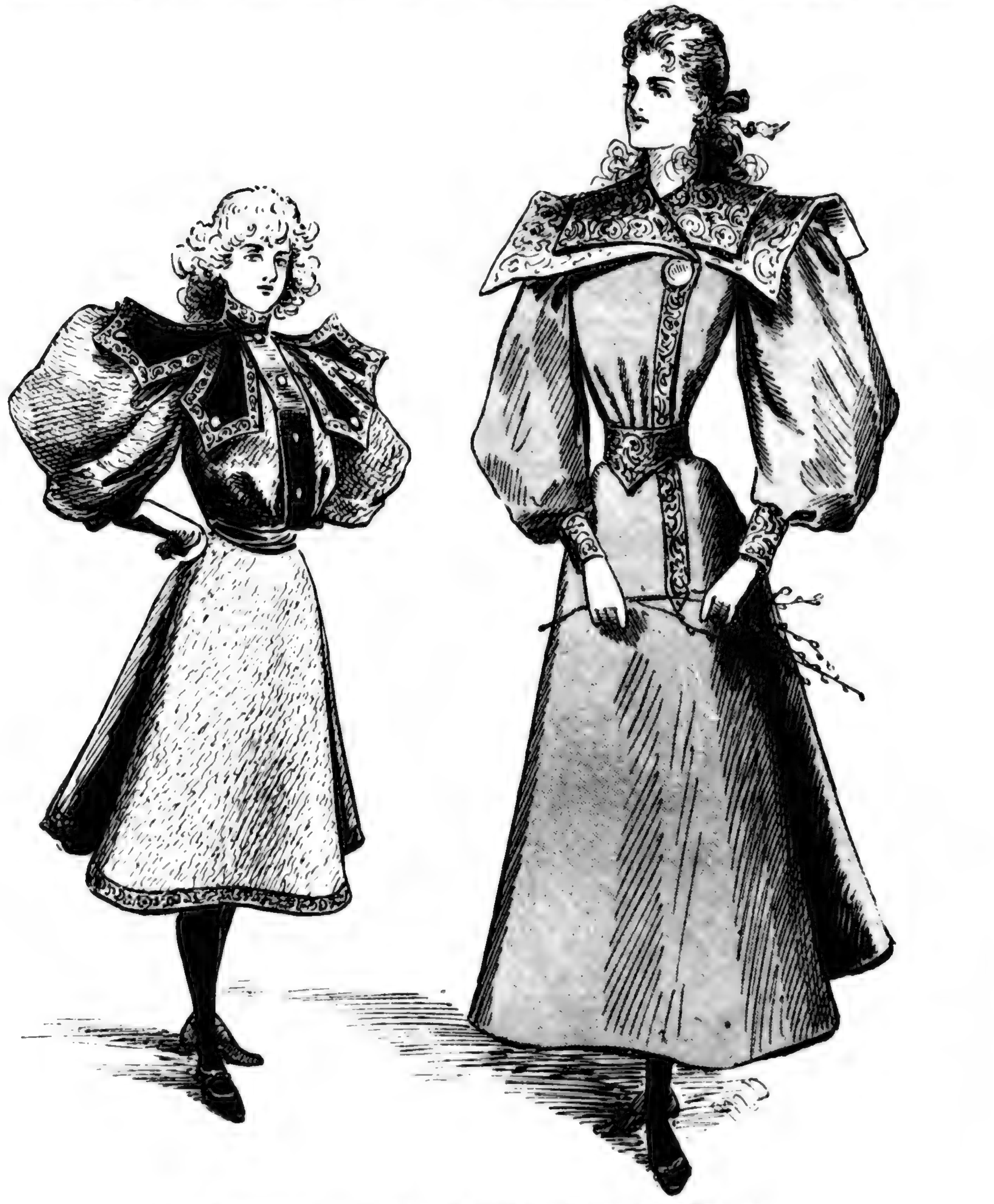


FIG. 1. LITTLE GIRL OF FOUR.

OUR first sketch gives an illustration of a charming little smocked frock for a tiny girl of four or five, to which a quaint Oriental touch is imparted by the little velvet jacket and long silk sash draped round the figure a little below the waist. The frock is of white pongee silk smocked across the chest with wheel patterns worked at either end. The full puffed sleeves reach to the elbow only. The little jacket is of terra-cotta velvet with silk and gold embroidery round the edge; the sash of rich soft terra-cotta silk is tied with bows and long fringed ends on the left side of the waist. White socks and white kid shoes with ribbon rosettes complete the dainty little dress.

Fig. 2 is a costume for a boy of three or four, and consists of a short skirt and jacket of rich dark blue poplin. The shirt with its box-pleat and fancy buttons is of white lawn, as are the frilled collar and cuffs. A silk cord girdle is tied round the waist and large pearl buttons ornament the fronts of the jacket. The hat is of fine white felt with dark blue pompons under the wide brim.



FIGS 3 AND 4. COSTUMES FOR GIRLS OF EIGHT AND TWELVE.

Prices of Flat Patterns, 6½d. each, of MADAME MYRA, 95, *Regent Street, W.*

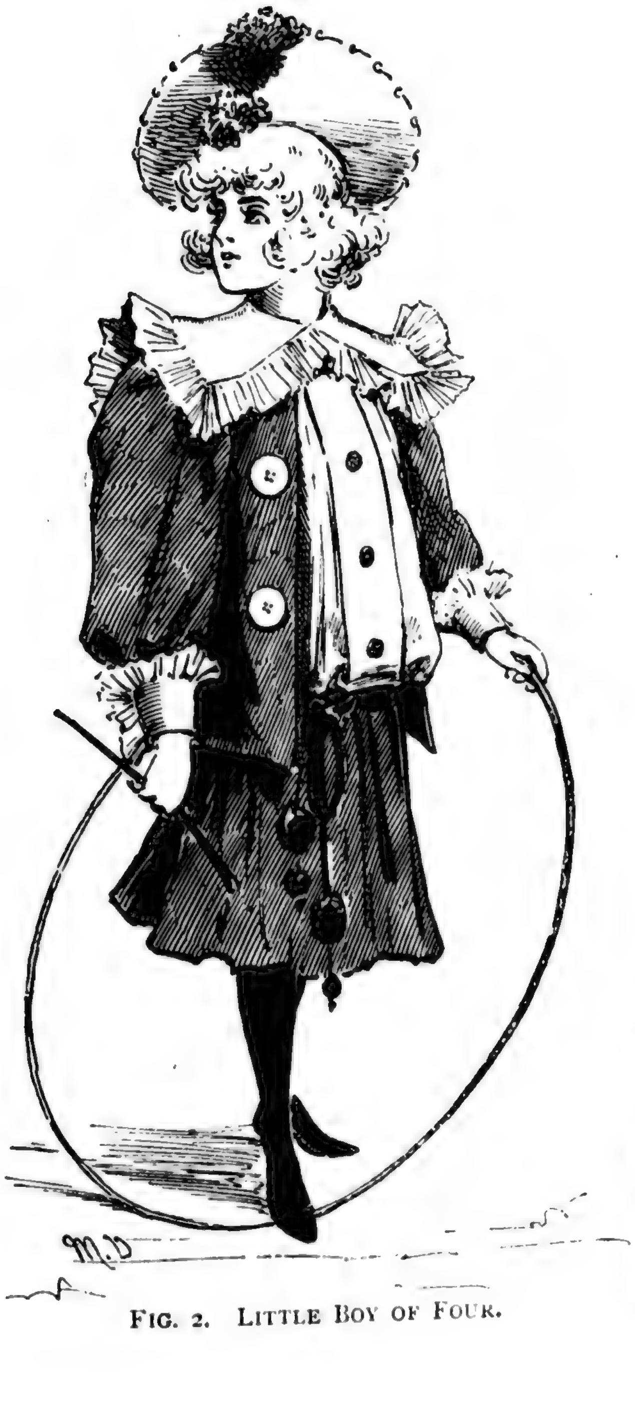


FIG. 2. LITTLE BOY OF FOUR.

At fig. 3 we have a pretty crépon dress for a girl of eight or nine; this is very pretty in pale green, a narrow band of darker green velvet covered with cream lace edging the skirt. The collar and cape, cut in a series of shaped tabs, are bordered with the lace, the pleat down the centre of the blouse and the draped belt are of the green velvet. The dress may be carried out in any of the new blue shades with velvet to correspond but rather darker, or in contrasts of colour, but these require very careful selection for children's dresses.

Fig. 4 is a washing dress for a girl from twelve to fourteen years old, with double collar, belt, cuffs, and band of écru embroidered lawn. This is a simple style that is suitable for washing materials; the skirt and bodice are cut in one and fastened like a Russian blouse, down the left side of the front, under a band of trimming that is continued with the opening far enough down the skirt to allow of the dress being passed over the head. The lawn collars, band, and cuffs may be lined with white lawn to give them firmness; the dress may be used as a model for cambric, piqué, linen, zephyr, and other washable fabrics; it looks remarkably well in blue linen, with the écru embroidery lined with the linen or with white.

A remarkably pretty crépon dress for a girl of nine or ten in blouse shape has the front and back mounted in two box-pleats on the edge of a square yoke of ivory-white corded silk. The pleats are put close together and mounted without a heading. Bretelles of ribbon cross the shoulders and end in rosettes beyond the pleats, a deep epaulet of lace falling from the bretelles over the top of the sleeve. The puff is draped with a bow above a plain sleeve of corded silk.

Pelisses for little children are being made with the cape brought into a point front and back; the change is a pretty one and the pelisses are charming in embroidered muslin with an embroidered flounce edging the cape.

Hints on Household Management.

MY FIRST "AT HOME."

"AT Homes" in the present day are far more diversified than when first they were started. Then they were chiefly afternoon muffin scrambles, where every one was asked without rhyme or reason to partake of tea, coffee, and cake, usually all the hospitality dispensed; occasionally one met pleasant friends and had half an hour's agreeable chat—mostly the push and squeeze were too great for even that variety, and one was only too thankful to find oneself on the wrong side the front door.

Then came evening "At Homes;" perhaps a little music, but more frequently nothing to enliven the monotony of the gathering—really only a cheap, rapid, and stylish way of paying one's debts to the world in general! for these vapid entertainments were next to no trouble to the giver of them, and certainly possessed small enjoyment for the guests.

Of late, however, "At Homes" have grown and grown, and are so greatly developed that now they amount to most sumptuous evening gatherings, while people appear to vie with each other in giving the most charming and luxuriant entertainments of this class. Sometimes it is music only—choice and select—again amateur theatricals, or living tableaux, are the order of the evening—while, now and again, "dancing" is on the invitation card. The following is a short sketch of a first "At Home" given by a young hostess. The apartment was elegantly furnished; bric-à-brac and artistic nick-nacks were visible on all sides, while flowers, beautifully blended in various harmonious tints of soft and artistic shades, were evidently specially prepared for some festive occasion.

The house was well adapted to an entertainment of this kind, and the indulgent husband had given his young wife *carte blanche*, only making it a proviso that on this occasion music, but of the best, should be the programme for the evening.

In an ante-room beyond the drawing-room, ices, tea, coffee, cakes, sweets, and artistic bonbons were temptingly arranged, all having been carefully selected by the hostess herself from Buszard's, Fuller's, and Charbonnel and Walker's, therefore all excellent. Opening from this room was the conservatory; both were effectively draped with art colourings, filled in with lovely flowering shrubs, lighted by lamps shaded with rose shades, and fitted with luxurious seats and lounges, thus affording delightful retreats for listening to the strains of a string band, which now and again discoursed sweet music.

The services of some talented musicians had also been secured, whose lovely voices and perfect music had attracted a large and appreciative audience in the drawing-room. During intervals between the songs a pretty piquante girl gave lively, short, and brilliant recitations. The proceedings of the evening are in full swing, the rooms a perfect sea of clustering faces, but at no time was there need for what is called "push," which, unfortunately, is too often the case at many of the "At Homes" given in society. Our hostess had been thoughtful not to overcrowd her rooms, and so render her guests uncomfortable. The dining-room, where supper was served, had a buffet across the bottom, while small tables were scattered about the room. In the centre of the buffet was placed a lovely silver-gilt basket, supported by two smaller ones on either side, all filled with exquisite roses of all colours, and light feathery fronds of maidenhair fern. The decorations about the room and on the smaller tables were carried out in the same artistic style, and displayed equally lovely blooms.

THE MENU.—Raised Pie. Cold Salmon Pie. Pâté de Pigeon. Fillets of Soles. Salade de Homard à la Victoria. Salade de Saison. Corbeille de Tomates. Chaudfrois de Mauviette en Aspic. Galantine de Volaille aux Truffes. Pâté de Fois Gras. Chapons de Surrey. Cotelette d'Agneau à la Belle Vue. Fillets de Volaille Glacés. Bœuf en Daube à l'Anglaise. Langue de Bœuf. Jambon d'York à la Gelée. Baba au Rhum. Méringue Glacé. Gelée aux Oranges. Macédoine de Fruits. Patisserie Assortie. Charlotte Russe. Sandwiches, Various. *Fruits.*—Marrons Glacés—Chocolat Pralines à la Crême—Fruits Glacés—Caramels, etc. *Consommé en Tasses.*—Soup in cups before the guests leave. Champagne—Claret Cup—Moselle Cup—Sherry and Claret.

The menu given can, of course, be increased or lessened, according to the number of the guests, or the amount to be spent on the supper. If the hostess prefers to have no trouble at home in preparing her supper, by far her wisest plan would be to have everything from reliable caterers, who will provide all that is needed, from a fork to tables, with light refreshments only, or the most *recherché* of suppers. If a supper is preferred at home for about seventy to eighty people, food equal to the following amount would be necessary:—A ham, galantine of veal, two raised pies, stuffed and boned turkey, four dishes of salad or mayonnaise of fish, lobster, game, or poultry, and about five or six couples of chicken, or game, or made dishes, about ten dishes of sweets, jellies, creams, sandwiches, fruit, bonbons, etc. About eight to ten quarts of clear soup should be provided for the guests on their departure.

RECIPES FOR THE MONTH.

BISQUE OF CRAB.—Boil $\frac{1}{4}$ lb. of rice until tender, then pound with it all the soft part of the crab and the rest of the flesh with the exception of that in the claws; add while pounding a little butter and put it in a saucepan with a tablespoonful of anchovy sauce, a bayleaf, seasoning of cayenne and salt, and 1 quart of well-flavoured stock, and let it simmer for $2\frac{1}{2}$ or 3 hours. Then strain through a sieve and put it back on the fire with the shredded meat from the claws and a quarter of a pint of boiled cream. Warm thoroughly, but do not let it boil, and just before serving stir in half a glass of sherry. Serve with fried bread. Bisque of lobster is made in the same way; the claws are cut in dice and heated in the soup immediately before it is sent to table.

SOLE À LA PORTUGAISE.—Fry a good-sized sole in the usual manner, and serve with tomato sauce and mushrooms poured over.

OYSTER SCALLOPS.—Fresh or tinned oysters may be used for this. Beard the oysters and stew the beards in the strained liquor for ten minutes. Mix together in a saucepan 1 oz. of butter and 1 oz. of flour until the mixture is quite smooth, add a seasoning of pepper, salt and cayenne, and the liquor from the beards. Boil for three minutes, then add a few tablespoonfuls of cream to thicken the sauce. Put the oysters in boiling water for about 15 seconds, strain and stir them into the sauce. Pour the mixture into buttered tins or scallop shells, cover lightly with breadcrumbs, pour a little clarified butter over and bake a few minutes in the oven or brown before the fire.

SHRIMP CORNUCOPIAS.—Excellent as a *hors d'œuvre*, or instead of the fish course for a home dinner. Shell about twelve or eighteen shrimps for each person, sprinkle them with salt and pepper. Roll a small slice of brown bread and butter into the form of a cornucopia (butter side inwards), and fill with the shrimps; garnish with parsley.

FOWL À LA BONNE FEMME.—Very small chickens may be cooked whole in this way, neatly trussed and tied with string; full-sized fowls should be cut in large joints. Lightly brown the fowls in butter or clarified beef dripping and put them in a casserole or deep baking dish with a close-fitting cover, on a layer of slices of bacon; add a few potatoes peeled and cut in dice, seasoned and browned in the fat, and a few small onions browned in the same way. Put on the cover and bake gently for half an hour. Add a little veal stock, as required, and small mushrooms if liked. Before serving sprinkle a little finely-chopped parsley over the whole and serve in the dish, round which a serviette may be folded.

VEAL AU GRATIN.—Mince very finely any remains of cold roast veal (about three-quarters of a pound), boil rather less than half a pound of macaroni, take half a pound of stewed tomatoes, and season with the tiniest piece of fried onion, pepper, and salt; butter a fireproof dish, sprinkle it well with breadcrumbs, and fill it with layers of mince, macaroni and tomato, pour in a little stock, cover with breadcrumbs, and bake till a good brown.

SWEETBREAD FRITTERS.—Take any remains of cooked sweetbread and cut into neat little pieces, season with lemon-juice and white pepper, dip them in frying-batter, and fry a golden brown. Arrange neatly, and dust them over with coraline pepper, Parmesan cheese, and fried parsley finely minced.

LAMB CUTLETS À L'ALLEMANDE.—Dip the cutlets in egg and breadcrumbs, and serve them on a bed of cucumber *à la poulette*. To make this, peel the cucumbers, cut them in quarters and remove the seeds. Then cut them in pieces about one inch thick and twice as long, and boil them for a few minutes in water, which must be boiling when they are put in, and a little butter and salt. Drain off the liquor, cut the pieces of cucumber in half and put them on a hot dish and cover them. Make a nice white sauce of butter and flour with milk or cream, a little pepper and salt, and chopped parsley if liked. Add the beaten yolk of an egg to bind the sauce. Heat the cucumber in the sauce in a bain-marie, and serve with the fried cutlets. If preferred the cucumber may be simmered till cooked, then drained, piled on a hot dish and served à la maitre d'hotel (with a pat of butter and chopped parsley melting over them), and the fried cutlets round the dish.

POTATO BALLS.—Take some cooked potatoes, add some grated Parmesan cheese, salt and pepper, and sufficient cream to make the mixture fairly moist and quite smooth. Form into small balls and fry in boiling fat a light golden brown; serve the balls powdered with Parmesan cheese.

CASTLE PUDDINGS.—Take the weight of two large eggs in butter, sugar, and the best flour. Beat the butter to a cream, and add it to the eggs, which have been beaten for ten minutes. Mix lightly, then add the sugar and the flour, and a few drops of vanilla. Bake for twenty minutes in small moulds, and serve hot with currant jelly sauce, or raspberry vinegar. Any pudding left can be served cold another day. Scoop out part of the inside, fill with jam and whipped cream, and make handles of angelica to the baskets.

CHEESE PÂTÉS.—Take the requisite number of small round fried bread croutons and fill with the following mixture. Put one ounce of butter and half a tablespoonful of hot water in a saucepan and boil them, stir in sufficient breadcrumbs to make a stiff paste, beat in the yolk of an egg, pepper, salt, and cayenne, and four tablespoonfuls of grated cheese. Fill the croutons and serve very hot.

CHEESE BISCUITS. (Inexpensive.)—Three ounces of grated cheese, three ounces of butter, yolk of one egg, salt and cayenne to taste. Mix, roll, cut into small rounds, and bake on a floured sheet in a quick oven for ten minutes.

BEEF ESSENCE.—Free one pound of good gravy meat from all fat, cut it up fine, add a little salt and three tablespoonfuls of soft water. Place the whole in an earthenware jar with a lid; secure the lid round the edge with thick water paste, and tie a cloth tight over all. Plunge the jar nearly to the neck in a saucepan of cold water, putting a lid on to keep in the steam; bring it to the boil, and continue to boil slowly for four or five hours, replenish the water with more from a kettle as it boils away; when done, strain and give a few spoonfuls at a time.

BREAKFAST, LUNCH AND SUPPER DISHES.

KIDNEY CROQUETTES.—Cut a calf's kidney in slices and brown them in butter with a small quantity of minced onion and herbs. Strain the butter into a sauté pan and simmer the kidney in half a pint of good stock with a little sherry. Take out the kidney and thicken the gravy with a little flour, stir till smooth and boil three minutes. Mince the kidney very fine with a little ham, put it back in the gravy with the beaten yolk of an egg, mix well, then leave it till cold. Form into croquettes, egg and breadcrumb them and fry in hot fat. Serve the gravy over them or in a tureen.

LAX CROUTONS.—Divide the lax (which is bought in tins, and is a preparation of salmon) into flakes, put it into a saucepan with a dessertspoonful of butter, and flavour with cayenne. Have ready the requisite number of fried croutons; make the lax very hot, and serve.

ŒUFS AU GRATIN.—Put into a sufficient number of china ramakin cases a tiny piece of butter, pepper, salt, and chopped parsley. Break an egg into each, sprinkle with Parmesan cheese and browned breadcrumbs. Bake for four or five minutes.

CHICKEN AND RICE.—Boil half a pound of rice in well flavoured stock, and drain it well. Butter a fireproof dish, spread a layer of the rice at the bottom, on this place a layer of minced chicken and some chopped buttered mushrooms, moistened with a very little white sauce, cream, or stock; lay another layer of rice over the meat, pour over it the well-beaten yolks of one or two eggs, and bake a nice brown. Put the fireproof dish into a silver entrée dish, and garnish with parsley. If chicken is not procurable, mutton or fish could be dressed in the same way; in the latter case omit the mushrooms and add a few oysters.

ROSSINI FILLETS.—Cut one pound of fillet of beef in neat small pieces, shape them and fry in clarified butter; sprinkle with pepper and salt, and when done drain and put them aside on a hot dish. Add a little sherry to the hot butter, some good brown gravy, and four or five slices of truffle for each fillet. Season with a little spice. Arrange the fillets round a dish on fried crescent-shaped croutons, and put on each a small heap of foie gras heated in the oven and arrange the slices of truffle round it. Pour the sauce over. The dish should be prepared quickly, as the fillets must not be overdone.

A SAVOURY TOAST.—Take some lean ham or tongue, chop it very fine with the yolks of two hard-boiled eggs and the white of one (keeping the white of the other in warm water). Put the ham and eggs in a basin with one tablespoonful of chopped capers, a teaspoonful of parsley (mashed, dried, and chopped finely), and a little anchovy sauce; pass all through a hair sieve. Now add a little vinegar, salt, and pepper to taste, and salad oil to form a paste; mix well, spread on fingers of very hot buttered toast, garnish with the white of the second egg cut in strips, and with tiny sprigs of parsley.

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At 1/6, 1/10, 2/-, 2/4, 2/10 & 4/- per lb. Of Leading Grocers.

BAZAARS.

(Continued.)

BESIDES tobacco bags, another thing acceptable to men purchasers at a stall is

A Shaving Case.

Not that the proud owner of such can at any price be tied down to use one daily, when he performs his toilette in his own dressing-room—that sanctum where we are wont to steal awesome peeps at rows and piles of boots and shoes, and other unlovely but precious objects, affectionately and carefully disposed by their admiring owner in a species of fanciful "bedding-out" arrangement, with an undue prominence awarded to them, scarcely warranted by their intrinsic beauty. He likes to possess a "swagger" shaving-book, to include in his luggage with other gauds and gewgaws sacred to such occasions, when he leaves home on a visit. Then are they displayed on his dressing-table with much pomp and circumstance, and rarely fail to impress the housemaids immensely.

I have made many of these cases, and some of an elaborate character. Two pieces of buckram, measuring about nine inches by six, with an inch wide strip for a back, make a very nicely proportioned shaving-book. The cover may be of either linen or silk, and may be ornamented as fancy dictates.

It may have a sprig of flowers or a motto embroidered on it, such as Romeo's famous words—

> He jests at scars that never felt a wound,

or a more gorgeous ornamentation of gold thread and coral embroidery may be employed, with very satisfactory results. Most men love rich effects.

The embroidery, when finished, must be attached to the buckram by means of gummed-over edges, and neat linings of some handsome scraps of material may be gummed over paper, and glued within each cover and put under pressure. One side may be fitted before being glued in with loops of flat white elastic for the reception of a pair of razors; and an elastic must also run down the inside of the back, to secure the stock of shaving paper, and the neatly cut leaf or two of wash-leather, on which the razor receives its final polish before being tucked away.

Another trifle not despised by men is a good and sensible

Penwiper.

It must be formed of layer upon layer of wash-leather cut in rounds at least four inches across, with a similar circle at the top and bottom of good fine cloth. As a penwiper is none the less useful if also ornamental, let the top, by all means, be adorned. Few things are more decorative for this purpose than a cunningly-devised Oriental poppy. Cut the four petals out of thin, but firmly-woven scarlet silk, and let each measure six inches by two and a half. Round off the corners a little at one edge, and gather it up tight and press just the gathered edge well with a hot iron. This gives the petal a permanently crinkled and incurved appearance when the gathering thread is removed. Gather the straight lower edge of each petal, and attach them to the penwiper, letting each petal overlap its fellow. Fill in the centre with black silk fringe and add the seed pod, fashioned out of a disc of cardboard and a lump of cotton wool, covered with thin silk and stitched with embroidery silk in rays, to resemble the natural pod. My experience is that these sell very well.

Postcard Cases,

again, may trap a man into a purchase. These must be made of five pieces of thin wood or stout cardboard, covered with some rich scraps of brocade, lined, joined, and perhaps corded at the edges with a very fine silk cable. The packet of postcards must be measured, and the sides, fronts, and bottom cut large enough to hold them comfortably. Of course crescent-shaped pieces must be removed from the top edge of the back and front, to allow the cards to be easily taken out. Linings of note paper, neatly covered over with thin slippery silk, should be glued and left to dry under pressure, before the sewing up is attempted.

Account Books

and others for recipes are a very welcome surprise to the thrifty housewife in search of a purchase, and may be made exceedingly ornamental and by no means the less useful by a neat covering of dainty coloured linen tastefully embroidered with a spray of flowers across one corner, or a squat little root of something. Several might be done to match, and the housemother might thereby be led into further extravagance, and make up a set, one for the butcher, another for the baker, and the third for the candlestickmaker. It will not be necessary to label the books if different devices are selected for each, as the owner would soon get to recognize them, but if mottoes in quaint letters were added, they would be doubly welcome.

Glove Sachets

are very delightful things to put away long delicately-tinted evening gloves in, and should be made like a very long book, well wadded and scented, with a couple of ribbon ties to keep the contents safe. One might be embroidered with the words—

> Gloves as sweet as damask roses,

from "The Winter's Tale," embroidered or painted on it, with just a few deep red rose petals scattered on the surface, cunningly embroidered in fine silk.

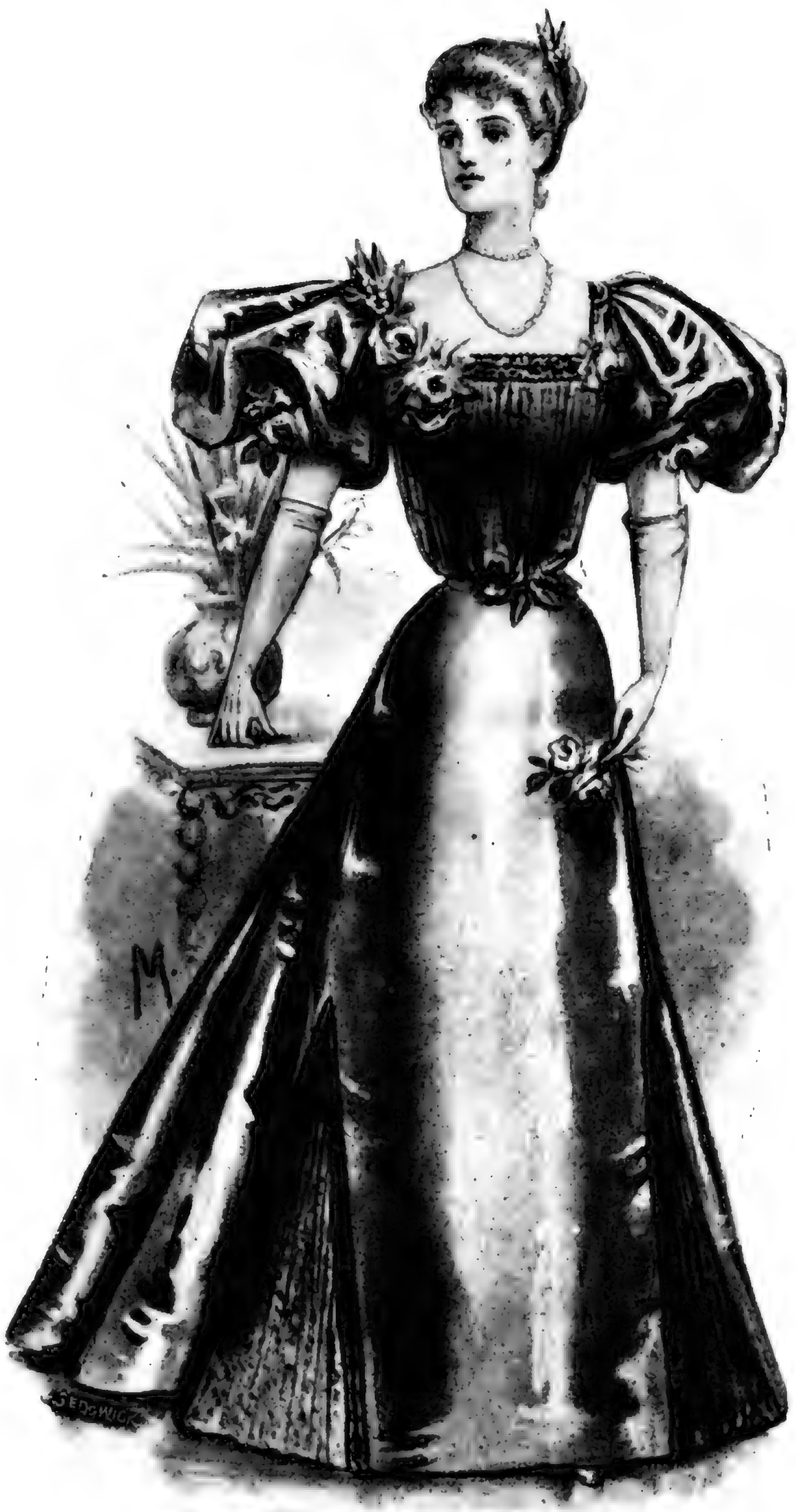
Handkerchief Sachets

cannot be made too daintily, and in pale salmon silk, with just a tiny root of violets embroidered on it, bordered with billows of dainty lace and a light bow, are perfectly irresistible. Of course, there must be plenty of padding, well sprinkled with really good sachet powder.

Music Cases,

again, are saleable articles. I mean those generous-backed portfolios into which large piles of loose music sheets may be packed away out of sight, and secure from dust. These look well made of cardboard, covered with a pretty dark shade of art serge, or even some newer fabric, and lined with a pale shade of sateen. Some might have "Music" embroidered right across the cover in thick silk, and others, in a finer material, might have a ribbon scroll indicated, with a few bars of music thereon. Others, covered with linen, might have mediæval figures worked on them playing on instruments.

OLIVE TONGE.



Stylish Evening Dress.

Skirt of cornflower blue satin open on each side of the front breadth to the knees to admit a pleated panel of gold-spotted gauze over blue satin. Bodice of satin with blouse of the gauze framed round the square cut top with gold and jet sequin trimming. Sleeves of the satin draped with pink roses; spray of pink roses and lilies of the valley on the right side. Passementerie round the openings in the skirt. Quantity of satin required, 14 yards.

Prices of Flat Patterns, Skirt, 6½d., Bodice, 6½d., of MADAME MYRA, 95, *Regent Street, W.*

Myra's Answers on Health and Personal Attention.

Bend.—The value of linseed tea in cases of catarrh, and in throat affections, is due to its demulcent and soothing effect on the inflamed surface of the mucous membrane. Put an ounce of linseed into a quart of water, and boil it gently to a pint. Strain, and add lemon syrup to taste, or half an ounce of licorice-root may be boiled with the linseed. The remedy may be taken repeatedly, and in *ad libitum* doses.

Pierrette. 1. With your tendency to a greasy skin, washing the face in warm water is probably necessary; do this therefore every morning, using Clark's Glycola Soap, and afterwards bathe it well in cold water. Then dry thoroughly, and last of all apply a little elder-flower water. 2. Milk is an excellent wash for dry skins, but it is doubtful whether it would suit you. Try it, however, for a few days and see the effect. It should be applied before going out on cold days. 3. Rimmel's Toilet Vinegar and water would be as good as anything you could use.

Lady A.—1. If only a few grey hairs are yet visible—and at your age the greyness ought not to be present at all—I would advise you to try Sulphur Hair Soap before resorting to any dye or restorer. It is prepared by Mr. Mason, Pharmaceutical Chemist, Norwich, who sends it, post free, for 15 stamps. Hair just turning grey is invariably deficient in sulphur, so that if sulphur can be supplied and absorbed, the natural colour may again grow and greyness be stopped. 2. See also answer to Vera.

Vera.—Not only to prevent the hair falling, but to stop advance of greyness, use Jaborandi Tonic, which contains pilocarpine. See Mr. Mason's advertisement for particulars. See also answer to Lady A. The best possible plan is the combined use of the Tonic daily and the soap once a week or ten days.

Pansy.—1. Not while your health continues in its present state; you must have medical advice for this. 2. Vinolia soap is superfatted and will therefore suit you. 3. Yes, very good and quite pure.

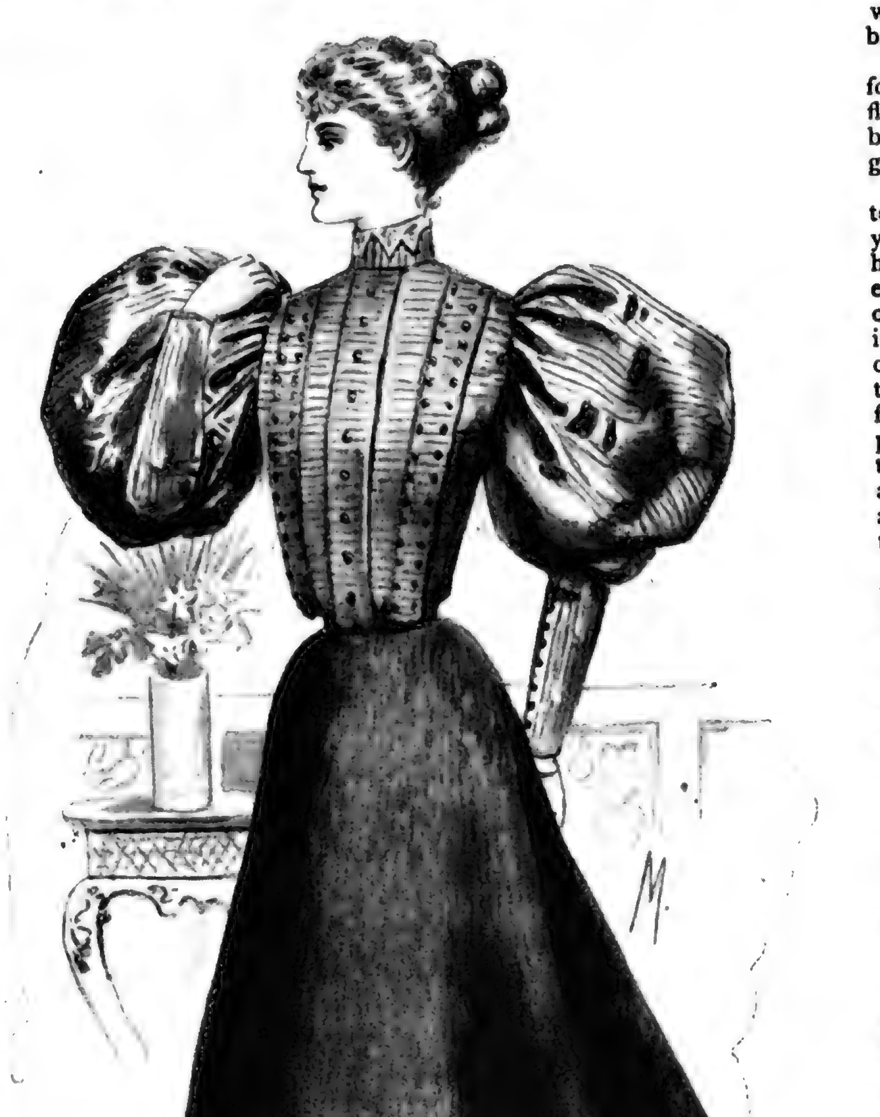
Mayflower.—Leave off the cream, as it evidently does not suit your skin, and try the effect of simply washing the face in cold soft water, followed by the use of the elder-flower water; but you must have this perfectly pure and of the best quality. Send for it to Mrs. Cornelia Gray, 70, Newman Street, Oxford Street. I should advise a course of Mr. Mason's complexion pills for the sallow complexion; this is usually a question of health, and demands a little medical treatment and careful dieting. Lanoline might be rubbed into but across the incipient wrinkles; they have no business to be forming at your age.

Gladys.—You complain of a trouble which threatens to become every year more common. Its increase may be explained on the supposition that it is an almost unavoidable consequence upon the cessation of the greatly increased exercise which young ladies have taken during recent years. Exercise keeps down fatty tissue, but as soon as exercise is discontinued, accumulation of fat is almost certain. By all means give Mason's Sea-Wrack Pills a fair and prolonged trial, for they are perfectly harmless, and we know of numerous instances in which their use has resulted in a remarkable decrease of fat, and a return of the figure to its natural size.

Lent Lily.—Of all restoratives to the jaded physical system, after a long and fatiguing day's exercise, it is said that none can compare with a tepid sponge bath into which a wineglassful of strong solution of ammonia has been thrown. The plan is a perfectly safe one. We would advise you to try it.

Red Queen.—Very good but rather greasy, and as you dislike a greasy preparation for your hair, you would certainly prefer Dr. Horn's Germania Hair Tonic, which has a wonderful effect in promoting growth, and is moreover clean and pleasant to use. You can obtain it from Cassie and Co., Newgate Street, E.C.

Violet.—The making of a cucumber essence is more troublesome than difficult, and if cucumbers are plentiful you may make it for yourself in the following manner. Peel, slice and pound a good number of freshly cut cucumbers until you have a sufficient quantity of pulp, then strain this till only the pure juice remains. To this add a fifth part of rectified spirits of wine and let it stand for forty-eight hours. Filter through blotting paper and put in bottles for use. Made in this way it will keep a long time. Apply the lotion after washing the face, and before and after exposure to sun and wind.



Home Dress for a Young Lady.

Plain godet skirt of silky cornflower blue crépon. Blouse of blue and white striped taffeta silk with three box-pleats in front, and gigot sleeves buttoned to the bend of the arm. Double rows of tiny gold buttons on the outside pleats, and larger buttons down the centre pleat; gold buttons on the sleeves. Collar of lace turned down over the silk collar. Quantity of material required, crépon, 5 yards, silk, 5 yards.

Prices of Flat Patterns, Skirt, 6½d., Blouse, 6½d., of Madame Myra, 95, *Regent Street, W.*

Florence.—To remove the burning and sunscorch use Cream of Stephanotis. For removing *all* blemishes from the face, and for clearing and improving the complexion permanently, nothing is better than this most useful cosmetic, of which you will find full particulars in Mr. Mason's advertisement. It effects a rapid improvement in the very worst complexions, replacing a sallow or muddy appearance by a clear, healthy skin. It is most valuable for the immediate removal of tan, sunburn, and all effects of exposure to the summer sun. You should decidedly add it to your travelling toilet necessaries.

Mystery.—The only plan is to wear at night a bandage, tied over the ears and head, pressing the ears into place. It must be made soft and comfortable, and you would probably find washleather the best material for lining the bandage, which has to be tightly adjusted.

Ruby.—The simplest and safest treatment for the skin is cold soft water and elder-flower water. At your age you have no business to be using cosmetics and powders; give the other treatment a fair trial.

Esmeralda.—1. You are very imprudent to continue the use of the hot tongs when you find that they are really injuring your hair. Hinde's new tubular curlers will do everything that is done by the tongs without harm to your hair by burning and drying it up. The curlers may be used with any curling fluid. 2. Horn's Skin Food is a cream, the basis of which is pure wool fat, the only fat that is readily absorbed by the skin, and plumps the flesh underneath and thus causes the wrinkles to disappear. This will quite answer your purpose; send for it to Cassie and Co., Newgate Street, and rub it in across the wrinkles.

Miss S. T.—Do not believe it; no depilatory can by any possibility at once stop future growth of the hair. Consequently there is no advantage gained by purchasing the highly-priced preparations about which such fallacious statements are made. A depilatory can only remove the existing hair, although every application renders the subsequent growth weaker. For 2*s.* Mr. Mason, Pharmaceutical Chemist, Norwich, sends post free to any address a supply of his excellent depilatory, with directions for use.

May Queen.—1. It is hardly so much a question of superiority as of taste; personally I should give the preference to Beetham's Glycerine and Cucumber, it is an excellent preparation, perfectly harmless and very inexpensive. 2. If you cannot procure a supply of soft water you can at any rate soften the water you are obliged to use either by boiling it, which is troublesome situated as you are, or by using Cosmosine, which is perfectly simple; you can buy the Cosmosine of any chemist at 1*s.* or 2*s.* 6*d.* per box, with directions for use, and you will find it an admirable corrective to hard water.

Alison.—Quite the best preparation for hair turning grey in patches and streaks is Horn's Acesma vegetable hair stain. It is quick in action and does not discolour the skin, and its colouring effect can be regulated. Send for a bottle at 2*s.* 9*d.*, to Cassie and Co, Newgate Street, E C.

Miranda.—Want of exercise and a too liberal diet will be fatal drawbacks to your desire to retain your figure. You must walk, ride, or play tennis every day, and give up sugar, all foods consisting largely of starch, such as potatoes, rice, etc., reduce the number of cups of tea to three per day, and live generally very plainly and simply.

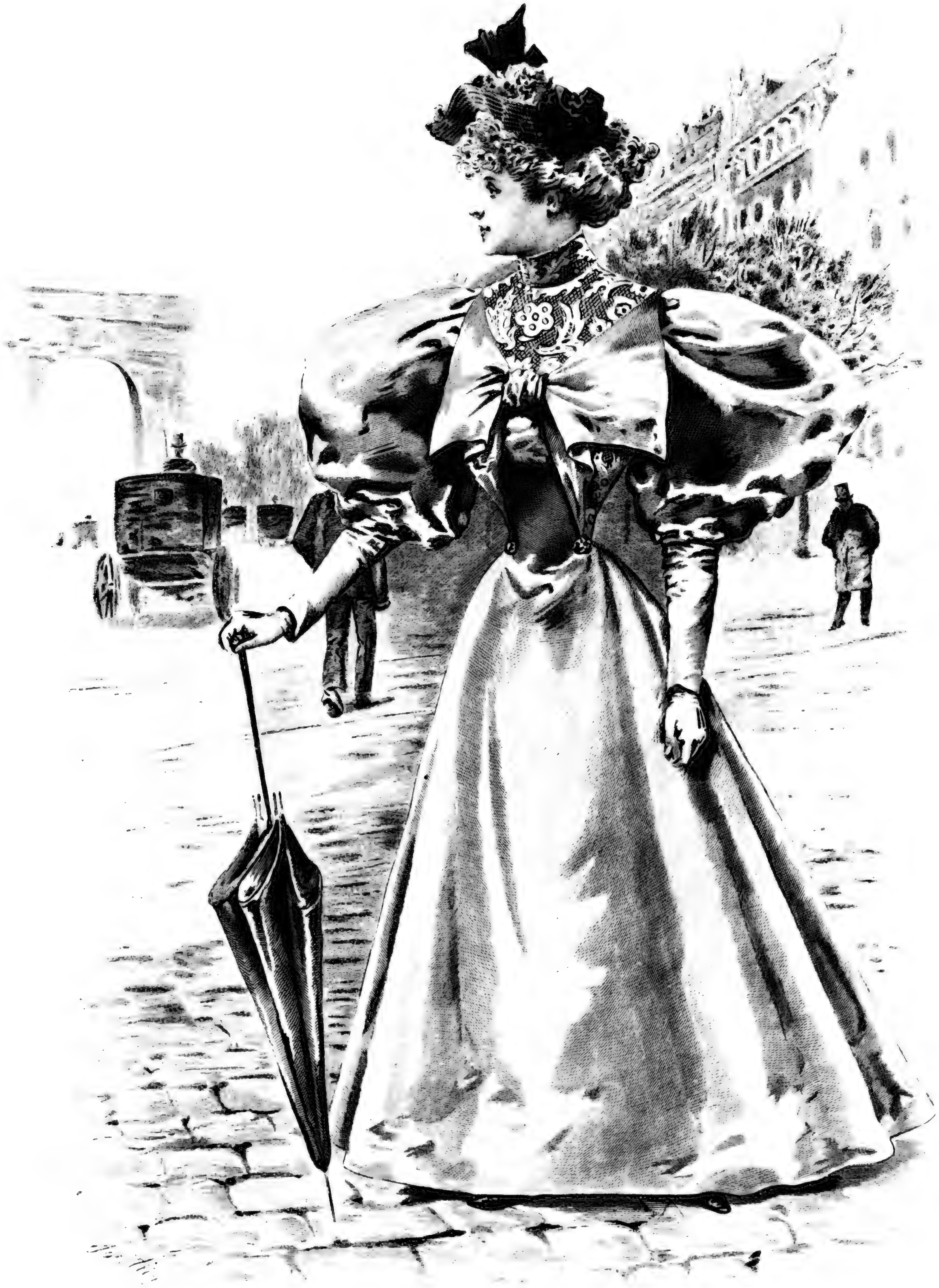
Nan.—If your freckles are not of very long standing you may easily get rid of them. Freckles which have existed for years require steady perseverance. Have you tried the New Freckle Cure prepared by Mr. Mason, of which you will find particulars in his advertisement in this Journal? This is a most excellent application for freckles, tan, and a sallow, muddy complexion, and perfectly safe to use. It renders the skin beautifully white and clear.

Jessie.—It is a pity you cannot do without powder, but since you must use a little let it be Vinolia Powder, which will suit your skin better than any other. 2. Make a small quantity of a tolerably strong solution of warm water and ammonia, dip your brush in this, and brush your hair with it before putting it up. Leave it as long as you can to dry.

Personal Appearance, How to Improve. Wear the "Immovable Scalpette," made only of natural grey hair, from 21*s.* to 10 guineas. Shaded Grey Pompa Fringes, 21*s.* to 4 guineas. T. S. Brown, 3, Leece Street (top of Bold Street), Liverpool.

Hair and Scalp Diseases, of whatever name or nature, speedily and permanently cured. Baldness, partial or complete, greyness, superfluous hair, bald patches, ringworm, &c. Sufferers from above should send particulars, with fee 5*s.*, and stamped address, to Dr. Horn, F.S.Sc., Newport, Isle of Wight. (Hair Specialist (Gold Medallist) from the Berlin Skin Hospital.)

Supplement to MYRA'S JOURNAL, THE LEADER OF FASHION June. 1st. 1895



Printed in France

LONDON. BEETON & CO., LTD., 95, Regent Street, W., and 6, Fetter Lane, E.C.

DESCRIPTION OF THE NEEDLEWORK DESIGNS.

RICHELIEU EMBROIDERY.

RICHELIEU embroidery is very like Renaissance work, a term employed in France to embroidery designs in which bottonhole stitch is the chief feature.

The whole pattern, which is bold in character, is connected with bars, lace work, and any fancy fittings.

The uses to which this embroidery can be put are very many, and I will indicate the first which gave me the idea of telling my readers about the work.

I happened to notice the turn-over of a sheet which was on the bed I was occupying lately, and at first sight it was certainly very handsome. There was a pattern quite a quarter of a yard wide, made in the linen itself with a great deal of open work, formed by the design being cut round and the spaces filled with wheels, etc.

The way in which the design was worked was in chain-stitch, completely outlining the pattern. From it came the fancy stitches.

Although it looked well at a little distance, I soon found that a near inspection showed that the work would certainly not last very long. The chain-stitch, done by machinery, was not strong enough to form a sufficiently durable border to what had to be cut out, and the fraying of the linen showed it in many places. It seemed to me problematical how long such a sheet would bear the necessary visits to the laundry, and I set to work to see what hand-made work could be done in its place.

I succeeded in getting the excellent design No. 1, executed (as are all the needlework designs) expressly for MYRA'S JOURNAL, and I will explain how it can be used.

When you are about to embroider white linen it is always well to soak it first of all. When it is very fine linen and there are threads to be drawn, I usually have it soaped and rubbed as well, so that every scrap of the dressing is got out. This greatly facilitates the work, of whatever kind it may be. It must, of course, be carefully ironed or mangled afterwards. The next thing to do is to place your design upon the linen. Some of the large bold designs which can be had in transfers can be used or adapted for this purpose, but, of course, it is far better to procure something like the one in our illustration. You must remember that wherever the pattern has to be cut out that there must be the firm edge of the buttonhole stitch. It will not do, for instance, to work a bar or band and cut out both sides of it unless there is buttonhole stitch at either side. Look at the illustration and you will see what is meant.

The needles are left in at the edge to show exactly how this double buttonhole stitch is done. When working the second row you must place your needle into the very places from whence the stitches of the first row came out. If you do this you will not leave any space between the rows.

In other parts of the pattern, where you are only going to cut out one side, then a single row of the buttonhole stitch is all that is necessary.

Use embroidery cotton for the work generally, but for the fillings in it is far better to use Mecklenburg thread, such as is employed for lace work. It is much stronger than embroidery cotton, washing and wearing better for the open stitches.

There is no rule whatsoever about the filling in of open spaces. It is entirely a question of taste and knowledge of stitches to use.

Some people repeat the same fillings in the same part of the design, whilst others pride themselves on obtaining very great variety and ringing as many changes as they possibly can upon all the stitches they know.

All those who understand what are generally termed lace stitches will find that their knowledge is invaluable in this work. All they have to do is to use them from one edge of the buttonhole to the other, instead of from the braid edges as in point lace work.

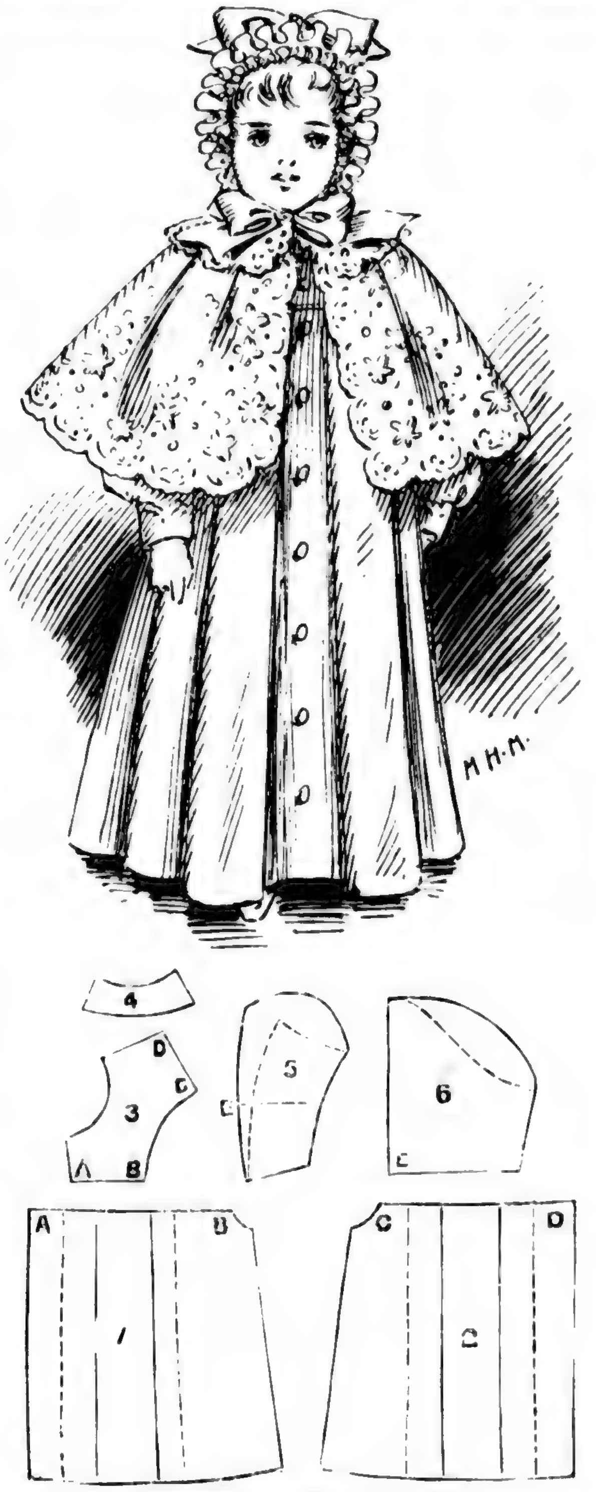
As many of our readers do not understand as yet many or any of the stitches, I will give some here, which I trust they will soon learn how to work by following the instructions and looking carefully at the illustrations.

Unless you are a very skilful worker you should run a piece of oilcloth under your linen before you begin to work it. If you do not you are very apt to pucker the work.

A writer says: "If you work without a foundation the material must be held quite smoothly over the forefinger, so that the threads lie perfectly straight, otherwise the pattern is very apt to get pulled out of shape in working. With your three other fingers you hold the material fast, the thumb resting on the work itself beyond the outline of the pattern, which must be turned towards the worker. It is always the outside line of a pattern, that is drawn in double lines, that should be turned towards the worker."

Fasten in the thread by running in a few stitches, never using a knot for this purpose. Outline the whole of the pattern with tracing stitches, using, if you like it, a coarser cotton than that with which you are going to do the embroidery. Some people are very careless about the tracing of their patterns, forgetting that it is a very important part of the work.

When you want to finish off your thread, draw it through some stitches of the tracing, or at the back of some part of the pattern which is already completed.



PELISSE FOR YOUNG CHILD.

The Cut-out Paper Pattern given with this number.

To work the blanket or buttonhole stitch you should work from left to right, over the foundation of tracing threads. Hold down the cotton with which you are working below the line with the thumb of your right hand. Insert the needle above but bring it out below the line, keeping your cotton under the needle. The loop thus formed should be tightened without any of the linen being drawn up. Proceed in this way, setting your stitches very closely together, side by side, evenly and regularly.

In No 2 you see a wheel which varies somewhat from the one seen in the strip, inasmuch as the spokes are twisted.

Pass your needle under the crossed thread, as you see in the illustration.

In No. 3 the needle is passed in and out of the middle until a close centre is formed. You can pass the needle twice or three times in and out, as you desire, to make a centre large or small.

No. 4 is net-stitch.

Make a row of buttonhole stitches loosely enough to form loops into which the stitches of the next row are placed.

Make the same number of stitches in the subsequent rows, only remembering that when you want to increase or decrease it must be done at the edge.

No. 5 shows you how bars are done.

Take your outlining cotton or the thread three or four times across the space over which you wish to place a bar. Then work buttonhole stitch across it.

In No. 6 you see another way of working the spider.

Pass the needle back under the one spoke it has just come from under the next.

Draw out your needle and then put it back under the last and under the next spoke as before.

Bars with lace picots are very ornamental and pretty.

Bring your thread out at one side after having taken it across several times and make six or seven stitches according to the size of the thread. Then pass your thread, without making a loop, under the foundation threads and fasten the loop with a pin. Then slip in the needle, holding it horizontally from right to left, under the threads, and tighten up your knot close to the last buttonhole stitch.

An insertion with half bars is very pretty.

Fasten on the thread in one corner, and bring it by means of over-casting stitches to the very middle of the insertion. Draw it through the edge of the buttonhole stitch on the right, and make buttonhole stitches over it to the centre of the space you are going to fill. Carry your thread then to the left and draw it through the left edge a little higher up than it was taken on the other side; make exactly the same number of stitches over it as over the first. This insertion can be varied very much by taking more stitches on one side than on the other, but it should never be more than about a dozen stitches wide.

NO. 7.—DESIGN FOR EMBROIDERED TOBACCO POUCH.

The tobacco pouch is made of a sponge bag divided into three pieces, the size and shape of the illustration, and neatly seamed together. An outer bag, of the same shape and size, leaving a little extra length for lining the hem at the top, is made of satin, silk, Roman sheeting, or other material, each piece having the spray and border in the illustration embroidered on it with silk before the pieces are joined. An invisible stitch or two at the points, and the hem at the top will keep the two bags together. The silk cord for drawing it up may be passed through small rings or through a ribbon casing.

DESCRIPTION OF THE COLOURED FASHION PLATE.

DRESS of woollen lawn, the front in princess shape fitted by darts, and partly covered by a bodice of Bruges lace. The sides and back of the skirt in godet pleats. Revers of pink Liberty satin, draped and secured on the chest by a knot of satin, the ends falling in coquillé points fastened at the waist by enamel buttons. The revers at the top simulate a low bodice over a lace yoke. The lace bodice consists of the back, side pieces, and fronts open below the chest. The fastening is on the left side. Collar of lace. Louis XV. hat in pink straw trimmed with black satin and orchids; black aigrette.

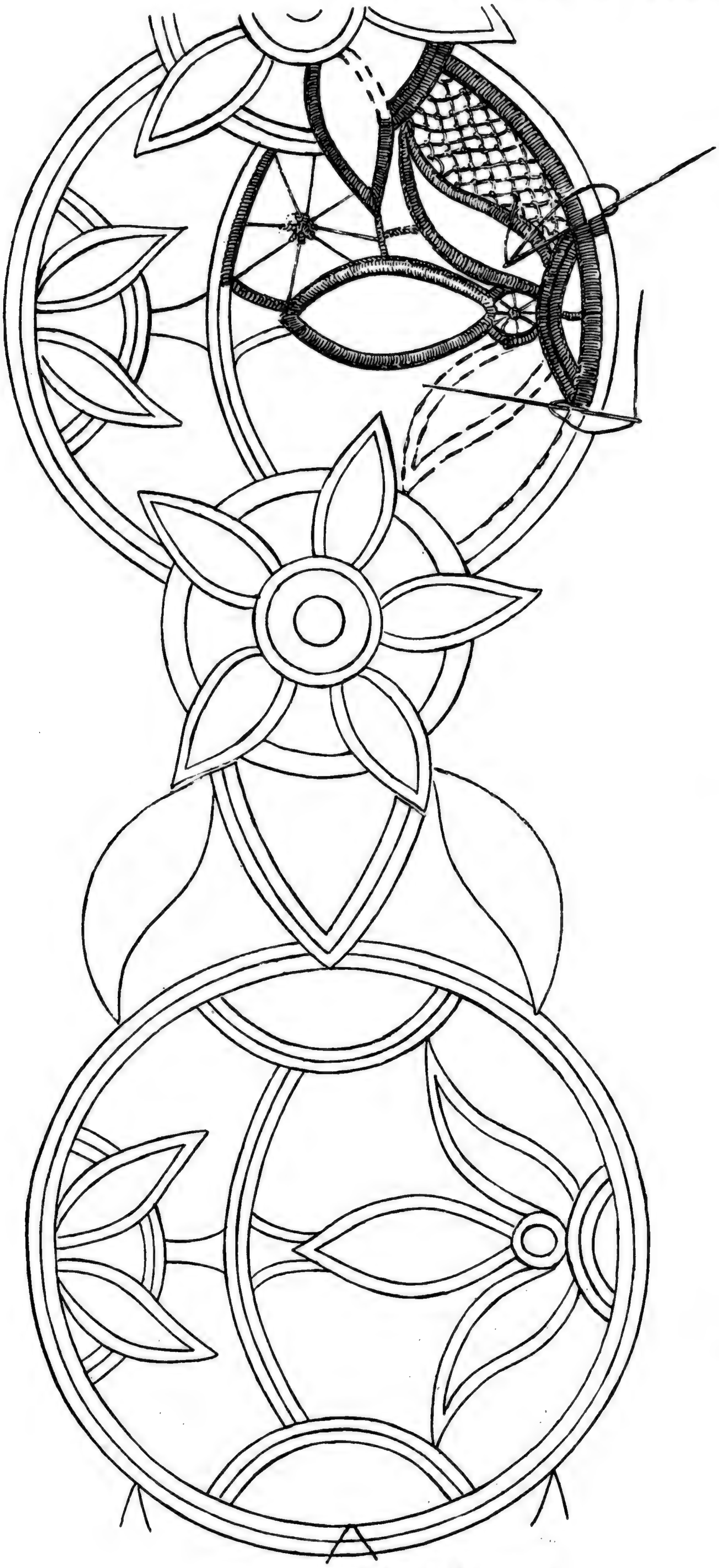
DESCRIPTION OF THE CUT-OUT PAPER PATTERN.

WASHING pelisse for a child of eighteen months; the pelisse is made of piqué or other white washing material, with a cape formed of a flounce of embroidery, a turned-down collar edged with embroidery, and open at the back as well as in front, and sleeve with added puff. The fronts, No. 1 of diagram, are fastened down the centre, each half is mounted in a box-pleat and joined to the yoke at the corresponding letters. The back, No. 2, is made in the same way, omitting the opening down the centre; the plain lines in the diagram show the outer folds of the pleat, the dotted lines the inner fold. The centre of the back and front are straight with the material. The front of the yoke, No. 3, is also straight with the selvedge. No. 4 is the collar, No. 5 the sleeve, No. 6 the puff, covering the upper part as far as the dotted line E; the part below this line is covered with a cuff of embroidery.

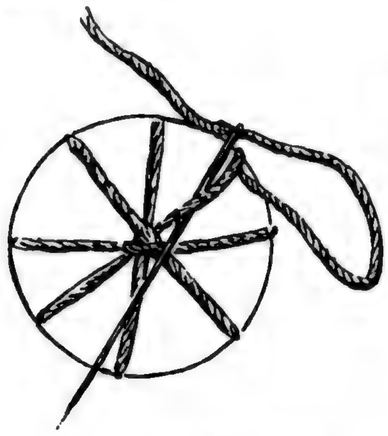
MANY NEEDLES are broken daily through using heavily filled Calicoes. The Hopwood Calicoes and Sheetings are quite free from lime and other minerals, and therefore softer to work, easier to wash, and wear longer than those generally sold by shopkeepers. Send post card to the Hopwood Manufacturing Co., Princess Mills, Heywood, near Manchester, for patterns, which may be kept without charge Any length cut and carriage paid. No Agents.

DELICIOUS MAZAWATTEE TEAS.
DELICIOUS MAZAWATTEE TEAS.
DELICIOUS MAZAWATTEE TEAS.
DELICIOUS MAZAWATTEE TEAS.
DELICIOUS MAZAWATTEE TEAS
At 1/6, 1/10, 2/-, 2/4, 2/10 & 4/- per lb. Of Leading Grocers.

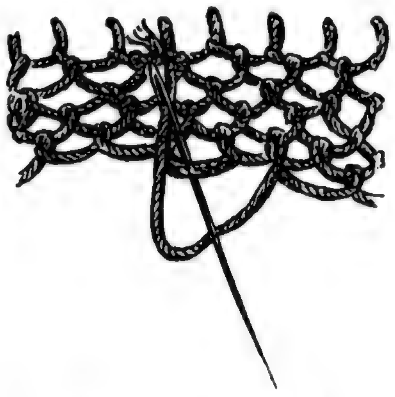
NOVELTIES IN NEEDLEWORK.



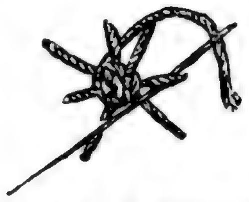
No. 1. Band in Richelieu Embroidery.



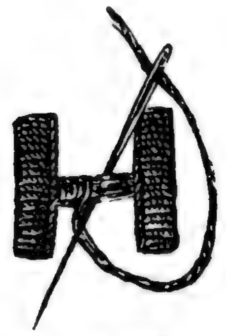
No. 2. Wheel with Twisted Spokes.



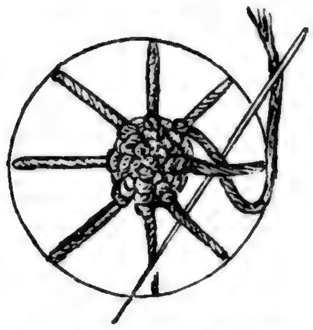
No. 4. Net Stitch.



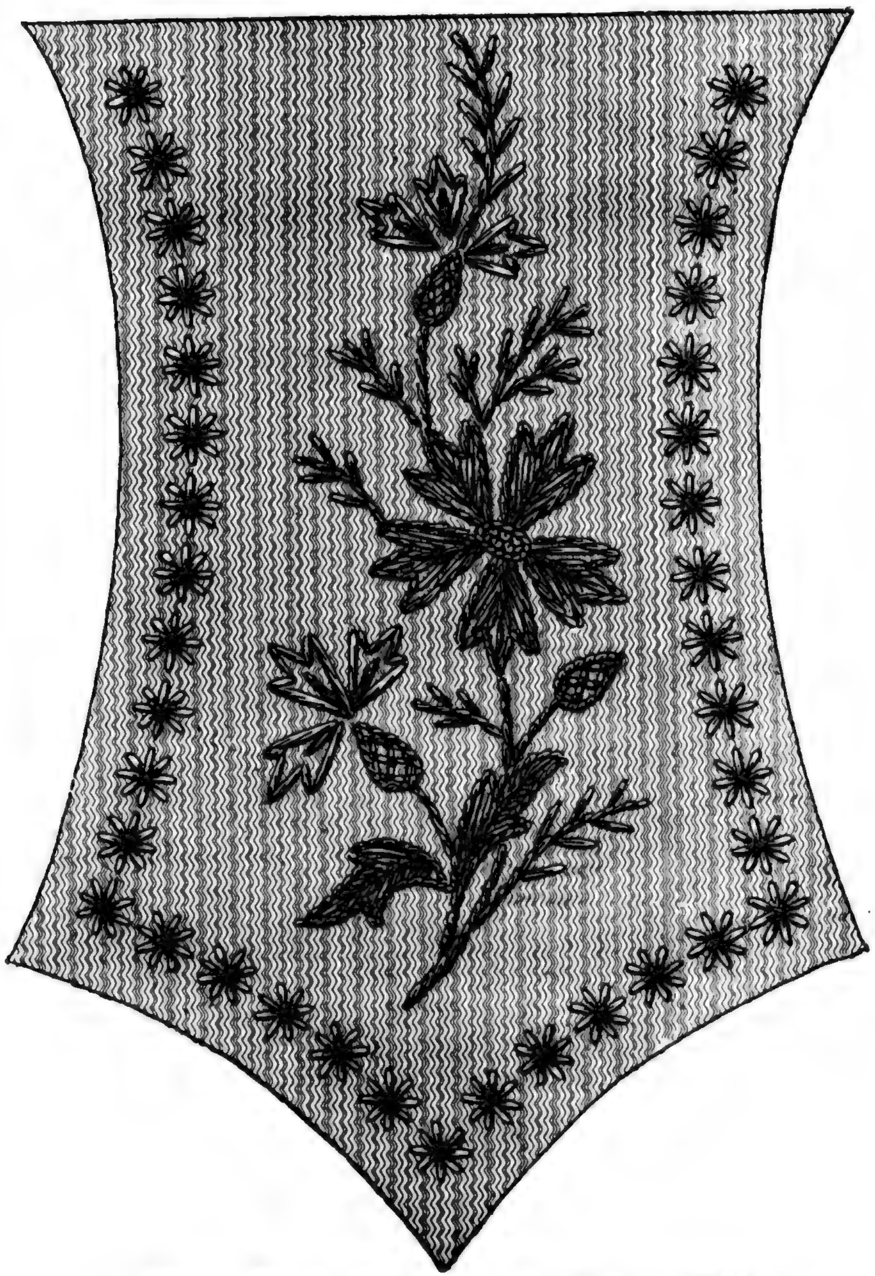
No. 3. Wheel with Close Centre.



No. 5. Bars in Buttonhole Stitch.

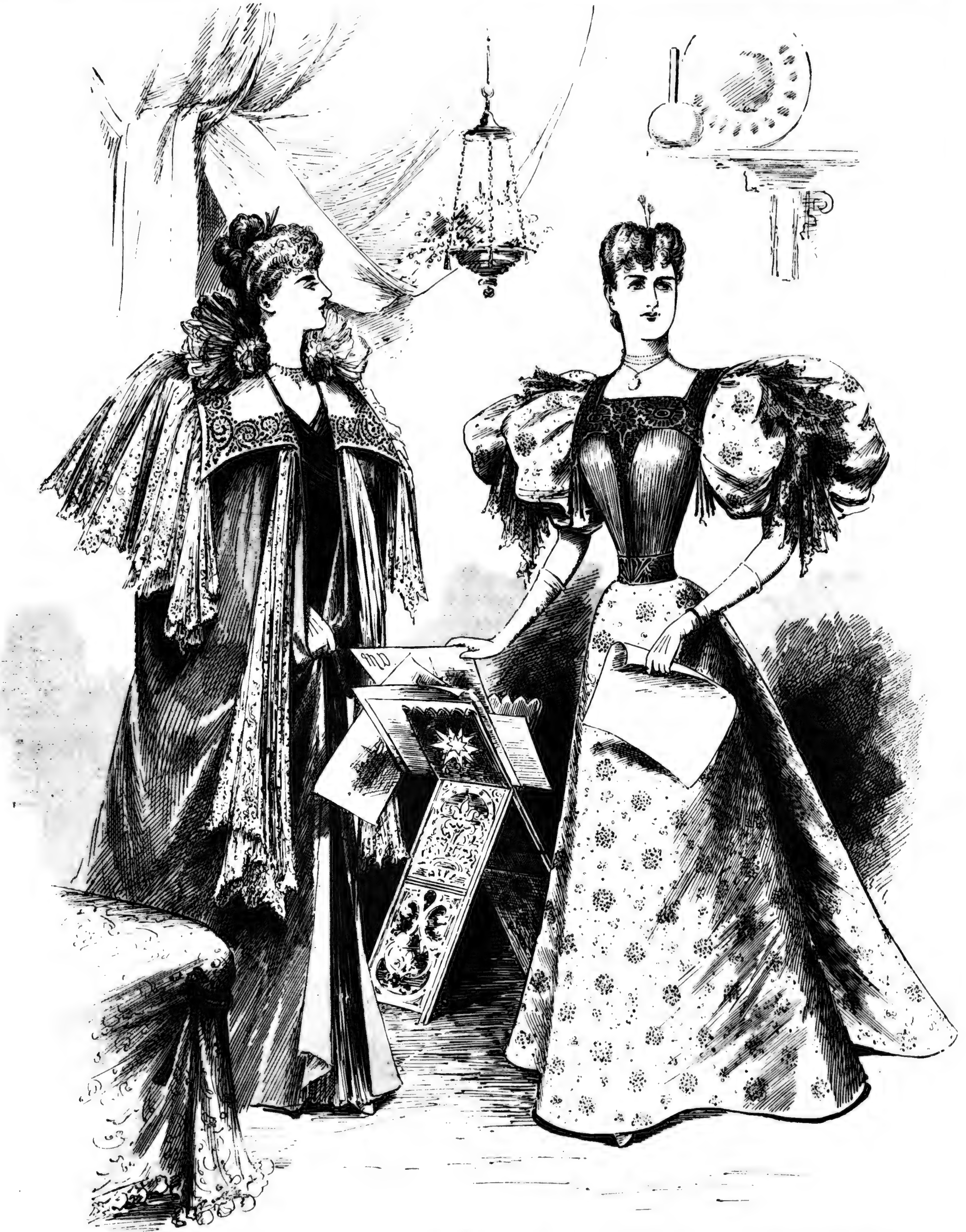


No. 6. Spider Wheel.



No. 7. Design for Embroidered Tobacco Pouch

For Descriptions see Page 25.



FASHIONS FOR JUNE.

Fig. 1. Theatre cloak in terra-cotta bengaline lined with blue silk. Collar of white silk embroidered with iridescent paillettes, with deep flounce of lace falling from it over the shoulders and across the back. Long lace ends on each side of the front and lace ruffle round the neck fastened with roses. Quantity of bengaline required, 6 yards.

Fig. 2. Dress of Pompadour silk in pink dotted with black. Bodice of pink chiffon with yoke piece and belt of black net embroidered with jet and paillettes. Sleeves of the silk with a coquillé frill of lace down the outside. Quantity of silk required, 15 yards.

Price of Flat Patterns, Cloak, 6½d., Skirt, 6½d., Bodice, 6½d., of MADAME MYRA, 95, *Regent Street, W.*

DESCRIPTION OF OUR ARTIST'S SKETCHES.

SMART DRESSES FOR ASCOT.

FIG. 1.—Dress of sage green faced cloth, the skirt ornamented with passementerie and open at the sides over panels of black satin embroidered with gold. Bodice of cloth trimmed with passementerie and puffed sleeves of cloth. Yoke and collar of satin and fichu of cream lace. Toque of cyclamen velvet with lace wings and roses.

Fig. 2.—Dress of fawn crépon, godet skirt and bodice open over a full under-bodice of pale blue chiffon; the bodice is made with a basque, the coquillé ends in front followed by a pleating of blue chiffon. Crépon sleeves with pleated over-sleeves of chiffon and epaulets of crépon. Fine jet passementerie and buttons. Toque of black chiffon and cream lace.

Fig. 3.—Skirt and Eton jacket with large collar and revers of navy blue crépon; blouse of plaid silk in white, fawn and blue with box-pleat and enamel buttons in front. Black satin belt. Neck ruffle of cream chiffon and lace. Straw hat trimmed with feathers and wings.

Fig. 4.—Dress of dove grey silk ornamented with sequin embroidery, the bodice cut in points over an under-bodice and sleeves of white silk. White straw hat trimmed with lace and pink roses.

Fig. 5.—Skirt and sleeves of shot green and gold silk; the skirt edged with paillette embroidery; the corselet bodice and lower part of sleeves of net covered entirely with green paillettes. Bands of the trimming on the sleeves and round the deep square yoke. Straw hat trimmed with shot ribbon and black feathers.

Fig. 6.—Skirt and sleeves of cornflower blue silk; bodice of black satin, the yoke and collar embroidered with jet The crossed scarves on the bodice with ends forming draped epaulets are of black and white striped silk. Black straw hat trimmed with yellow marguerites and black feathers.

Fig. 7.—Costume of fawn cloth, the shirt and bodice ornamented with stitched bands. White silk collar edged with a tiny frill turned down over the coat collar; cuffs to match. White lawn shirt; black satin belt. Panama hat trimmed with black ribbon and white wings.

Fig. 8.—Pelisse of shot green and blue silk, a rich design in velvet appliqué marking the fastening of the bodice and crossing the skirt in a diagonal line. Full bishop sleeves with frills at the wrists. Collar of green velvet edged with a silk ruche. Black satin sash. Blue ribbon collar. Black chiffon hat trimmed with blue ribbon and black feathers.

* * *

OUR PRIZE COMPETITION.

THE work-bag in appliqué work, the second in the series of eight competitions for which the cumulative prize of £15 will be given in December, seems to have been much to the taste of our competitors, for a great many of old and new workers have taken part in the competition. The first award is given to Mrs. Dickinson Heelis, of Church Street, Ambleside, her work combining in the highest degree the artistic taste in colouring and design and the excellent needlework essential to a first award. The bag, in a plain practical shape, is of sage green satin de luxe lined with pink silk. The design of flowers is appliquéd on the material with silks in various shades of green, pink, white and yellows, blending with each other and with the background in a very artistic fashion. The choice of colours and the skill with which they are combined and shaded, together with the good execution of the embroidery outlines and stitches, have aroused the admiration of the judges.

A remarkably pretty and dainty work-bag, very well worked also, is that sent by Miss A. Rettich, of Streatham Common. A conventional flower and foliage design in pale pink satin sheeting is appliquéd on turquoise blue satin de luxe, outlined with blue silk and worked up with white, blue, and terra-cotta silk. The pink broché satin lining, pink ribbon strings, and bunch of silk pompons in all the colours introduced in the work ornamenting the opening, and the bow on one side, complete a very attractive work-bag.

Great commendation is also due to the bag sent by Miss Giles, of Bath, for its tasteful colouring and good work; the bag is in green bengaline ornamented round the base with a broad band of white satin appliqué in a Richelieu guipure pattern embroidered with silk in shades of terra-cotta and outlined with gold thread.

Mrs. Crosthwait's bag in white satin de luxe with an appliqué design in velvets enriched with gold-coloured silk and gold thread embroidery is handsome and well worked, but would have been more effective had the velvets been in somewhat lighter tints.

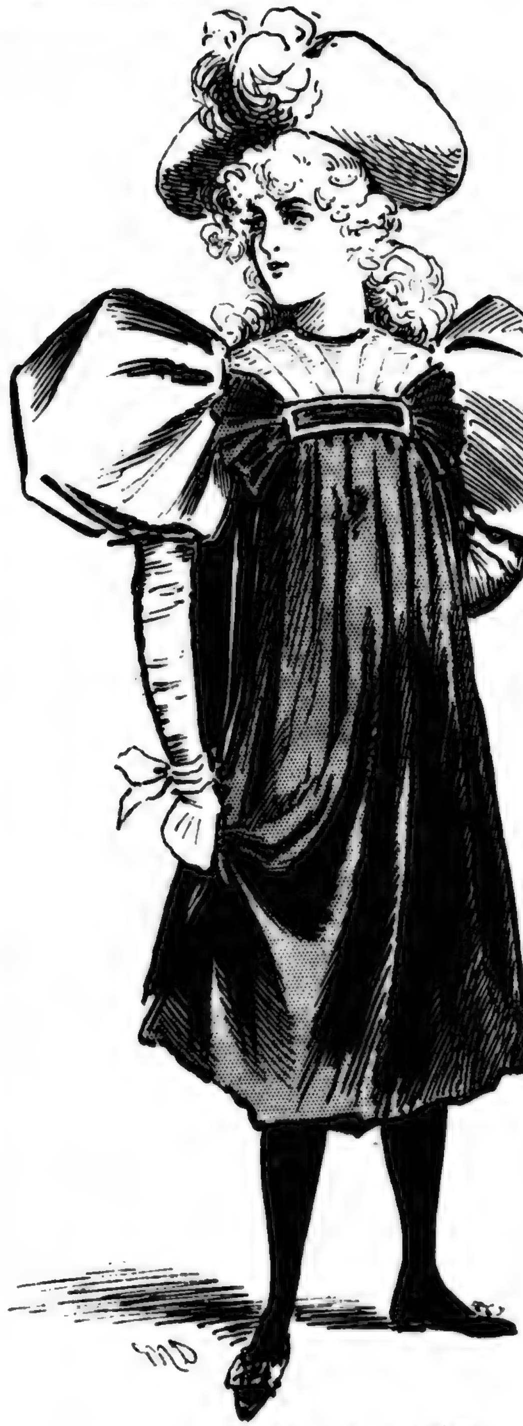
The Renaissance insertion band in pale blue on the dark green bag sent by Mrs. Rettich, of Streatham Common, is gaily wrought with silk in shades of terra-cotta, blue and gold colour; it is a bright and effective piece of work.

A quaint and original bag is that of Miss Oliver, of Surbiton; it is of blue silk with cardboard sides and bottom, the sides being decorated with panels of white brocade on which Chinese subjects of dragons and plants with lettering are appliquéd in coloured silks, worked up with fine gold thread and silks; the work is extremely well executed and the bag is prettily finished off with rosettes and straps of ribbon.

Quite the most curious and original specimen of work is the large fitted work-bag received from Mrs. Colebrook, of Cambridge. Both sides of this large bag in lichen green satin sheeting are covered with a series of figures of men, beasts of the dragon order, serpents, crescents, stars, etc., all in appliqués of various coloured cloths outlined and worked up in elaborate stitches with fine silks. The chief figure is an Egyptian head with head-dress formed of a number of narrow bands of differently coloured cloths, joined and outlined with gold thread. The whole of the work is a marvel of execution and clever arrangement, but alas! it lacks the sense of harmony in colour. It is most interesting and ingenious, but it is not artistic.

Many other bags have been received, but we have not space at command for further descriptons.

The subject for this month's competition is a menu for a river picnic, the menu to include all the eatables and drinkables required for a luncheon for sixteen people, the cost not to exceed 5*s.* per head, with suggestions for the general arrangement, and list of necessaries. The menus should reach the Office not later than July 4th.



DRESS FOR GIRL OF TEN.

Blouse dress in cornflower blue Louis velveteen, a pleated bow and long silver buckle on the chest. Draped chemisette and sleeves of ivory white silk. Straw hat trimmed with feathers. Quantity of velveteen required, 5 yards.

Price of Flat Pattern, 6½*d.*, *of* MADAME MYRA, 95, *Regent Street*, *W.*

* * *

"Fair Children" at the Grafton Gallery.

WHEN it was announced that the Committee of the Grafton Gallery proposed to organize an exhibition of children's portraits on the lines of their successful "Fair Women" show, many were the doubts expressed as to the wisdom of such a step. From its very subject their scope was so narrow, that it was deemed an experiment of unusual boldness, and one with many almost insurmountable difficulties attached to it.

It is therefore all the more pleasant to be able to pronounce the "Exhibition of Fair Children" in every way an emphatic success. Whatever difficulties they had—and they must have been great—the Committee have entirely surmounted them, and the result is such a collection as will render this present exhibition one of the most brilliant and interesting art shows of the present season.

The great masters old and new, who are represented, are simply bewildering in their number. When it is said that Murillo, Van Dyck, Velasquez, Greuze, Rubens, Holbein, Reynolds, and Gainsborough are a *few* of the old masters, and Whistler, Millais, Leighton, Watts, and Carolus-Durran an equally small number of the moderns represented at their best, some idea of the importance of the collection may be realized.

Velasquez' "Little Girl" (72) is one of the first works to catch the attention, and immediately over it is one of the finest pieces of work that ever left the hands of Zucchero—a picture, moreover, showing a delicacy of treatment that is not generally noticeable in this master's works. Two pretty heads by Greuze (106 and another with no number) show him, from their simplicity, to better advantage than in the more elaborate "Dauphin" or "Nanette" (168 and 169). A quaint picture is the one by Sir Joshua Reynolds (155)—supposed to be the artist's idea of what Dr. Johnson must have been when a baby. Poor Dr. Johnson! He must have been a very unhappy baby if he was like that. Paint in a wig and a trifling detail or so of clothing, and the picture would pass just as well had it been described as "Dr. Johnson at the age of 40" It is entirely impossible to do a tithe of the painters justice, but notice must be made among the moderns of Carolus-Durran's "Beppino"—a wonderful study in reds, if not entirely successful as a child-study. Mr. Gregory's "Mabel Galloway" (312) would be a great picture were it as well drawn as it is composed and painted.

Burton-Barber is there for his admirers. "Bubbles" is there—Sant is represented, and though we hear that these children are not "high art," still they are typical examples of their schools. By the way—what is "high art"? Art cannot be qualified. A picture is Art—or it is not. Though the merits of a work may be decided comparatively, Art itself in the abstract cannot. This is a nut for the various admirers of various schools to crack among themselves, and the result should decide the position of their respective favourite masters.

* * *

The Royal School of Art Needlework.

THE annual summer exhibition and sale of needlework at the Royal School of Art Needlework, Exhibition Road, was opened on May 14th by H.R.H. Princess Christian. Many very beautiful specimens of work were first shown on this occasion, and the stalls were arranged with all the taste and skill that the work deserved, and that are usual in this home of the beautiful art of needlecraft Princess Christian, the president of the school, was accompanied by Princess Victoria, and later in the day the Duchess of Albany also visited the sale, which remained open until the evening of Friday, the 17th.

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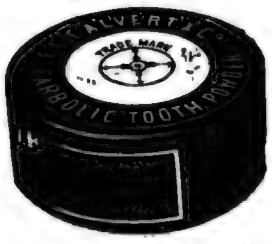
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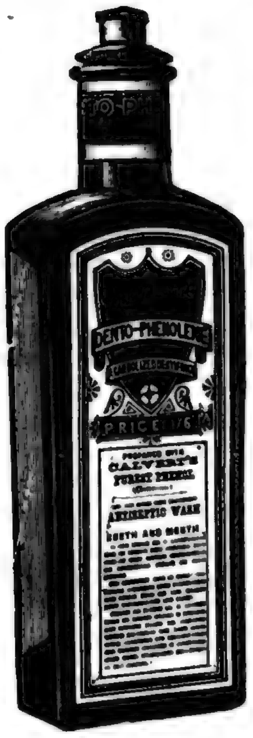
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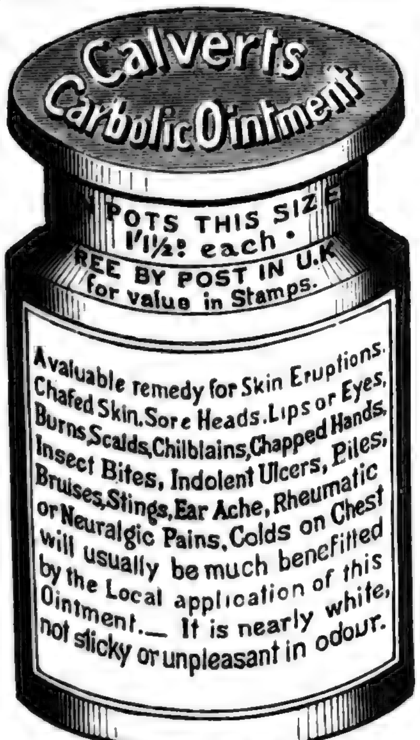
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PARISH STUDIES IN THE NORTH COUNTRY.

By a Clergyman's Wife. (*Continued.*)

A GREAT many miners lived in our parish, working in the pits near, and my husband was present with the doctor when the bodies were brought up from "Astley's deep pit" on the night of that frightful disaster many years back. The scenes were beyond description—the body of one man cracking and breaking all to pieces as it was brought up. The agony of the women and children at the pit's mouth will never be forgotten. It is really too heartrending a subject either to write or talk about. It is sad to think that still the same dreadful things happen at intervals, and to feel (though everything is done to protect the miners) that such accidents will probably go on happening to the end. The workpeople are certainly more grateful than in the south, and, although their manner is rougher, their hearts are kinder. A poor old sick woman I used to visit surprised me on one occasion by asking me "If my maister was off," and astonished me still more on another occasion by putting her arms round my neck, drawing me down and giving me such a kiss. Never before or since have I been so affectionately treated by any parishioner. The same old woman desired her son to bring me a bouquet after her death, and when she was laid in her last resting-place he fulfilled her wishes, presenting me with such a one as I have never since received. It was, indeed, beautiful.

Some of the mill-girls "run" as many as four looms, and are much sought after by idle young men, who will say to a chum, "So-and-so runs four looms; she will keep me." The courting and marrying then take place, the man refusing when married to do another stroke of work. I knew one girl thus taken in, who, when asked where her husband was, replied:—

"He wouldna work, sa I poot 'im an' 'is boondle oot ta door. I winna keep he."

The publishing of banns is called "Putting in the spurrings," and a very curious case of the forbidding of these banns or spurrings was told me by a lady, who said that the circumstance occurred in her brother's church. After the publishing on this occasion a woman stood up in the church and said, "Here stands I bodily and forbids them banns openly." She was told to go to the vestry after service, and show the "cause or impediment," which she did, telling the clergyman that the bridegroom-elect had not only promised her marriage, but had sold her clock to buy "the wedding ring" for another woman. He told her that he thought her well rid of such a man. Getting out of church is called "loosing." "What time does ta parson loose you out of such and such a church?" Like most people they don't like long sermons, and one man was heard to remark after a very long one—"Suppose I na 'ad a 'duke' (duck) for dinner twald all bin spoiled."

The Sunday-school is attended by the grey-headed man and woman as well as by the laughing boy and girl and bonnie wee thing. The superintendents are generally illiterate men; ours was a mill worker. On the night of my arrival in the North, he honoured me with a call. At that time it was next to impossible for me to understand the brogue, and all I was able to make out (for he talked fast and long) was that he loved my husband like a brother. He was in the habit of getting the boys into Sunday-school by boxing their ears. On one occasion when I was behind time he met me outside the door with frowning face, and with the greatest condescension informed me, "I was late, but I might go in." The idea these illiterate Sunday-school superintendents have of effect is very funny. One of them thought if he could form a procession from the Sunday-school to the church it would be most striking. He succeeded, the hymn of his choice being "See the mighty host advancing, *Satan* leading on," and with open book, powerful voice, and proud step, he marched in front, and led them on, quite innocent of the compliment he was paying himself. I have heard of one little Sunday-school scholar who was always punctual—which was the exception, not the rule—whose brother knocked at the school-room door, and said to the teacher who opened it,—

"Please, sir, here's Johnnie's shirt. He was in such a hurry to be in time that he went away without it."

Their manners were by no means perfect, the teachers having generally a lively time of it, one poor little deformed man especially being quite a butt for his scholars. They teased, played practical jokes, and worried him in every possible way, his class being a good imitation of Bedlam let loose; he remaining patient and good-tempered throughout. Not only did the boys plague him, but the other teachers (especially the girls) were too hard on him. His ideas of cleanliness were not very exalted, and he boasted that his father (a blacksmith) washed once a week, whether he wanted it or not. He had one great, though perfectly natural weakness; it was deep adoration for all the fair sex; and he would often tell them of the blue silk dress waiting in his drawer for the girl who would marry him. But though they plagued, tortured, and played him all sorts of tricks, nothing would induce any of them to claim the handsome dress. The price was too high. They would go a long way with him, but not so far as matrimony. They would often coax him to give them tickets for tea-meetings, concerts, and other amusements, promising him in return all kinds of sweet attention when there. Of course he did, he was so good-natured, but, alas! for the treachery of women; when they arrived at these different places of entertainment they made a point of meeting his expectant look with the highest form of snubbery. You would have thought that they had never seen him in their lives before, and had no desire to know or speak to so insignificant a creature. Poor little man, he felt himself at such times very much sat upon. On other occasions they would play (for these people are great at games) "Bingo," "Cross Teg," "Kiss in the ring," etc., etc., leading him on, especially in the last-mentioned game, much to his delight. At these times his face was a sight to behold, radiantly beaming, all snubbing forgotten, and present happiness covering their multitude of sins against him.

Speaking of the adult Sunday-school scholars, my alarm was very great on one occasion on finding it was expected of me to be able to teach this class. I sat down to the task with much fear and trembling, firmly believing they would pluck me; my first question, consequently, was simplicity itself. "Who was the father of Cain and Abel?" said I. Silence deep and profound prevailed, giving me time to breathe more freely. Then from one woman came the answer, "I did know once, but have forgotten now." After that my fears departed, enabling me to teach them anything.

The "wakes" of the north were originally church feasts, but, like all good things, have become perverted, and now consist of shows and the usual accompaniments to fairs. Great preparations are made for these wakes, the one good result being that the people thoroughly clean up their houses, for at these times they entertain all their friends largely. Consequently, after all is over, most of them have what they call "run dry," and for this emergency a cheap common flour is prepared and sold, called "the wakes flour," to suit the almost empty purses of the people. Whit-week is a grand week in the north, and Whit Friday the grandest day of all, when the shops close and thousands of Sunday-school children with their clergy parade the streets with bands and banners, some dressed in blue and white—some in other colours—others in their ordinary Sunday clothes. It is a special holiday, and the streets are crowded with sightseers. Tea-meetings, too, are very fashionable in the north, and nothing can be done without tea-cake and "booty cake" (bread-and-butter). On arrival among these people you are welcomed with a tea-meeting, and if you leave them another special one is given, with generally a handsome presentation as a mark of their esteem, and sorrow at your departure. We were very handsomely treated in this way, and never can we forget these kind-hearted people.

At our "farewell" gathering the room and stairs were packed with people, every one of whom we had to shake hands with, and when that was over one of our Sunday-school teachers followed us some distance, bidding us another "good-bye" under a gas lamp. The look of sorrow in her eyes is still before me, though so many years have passed away.

Choirs in the north are, as in most parishes, difficult to manage, and often troublesome in some way or other. A friend of ours told us that his choir refused to sing "Sankey's Hymns," adding that if he gave them out in church they would not sing them. He thought he would try them; and accordingly, at one of the Sunday services gave out one of these hymns. The congregation stood waiting for the choir to commence, but, true to their word, not a note would they sing. The vicar then said,—

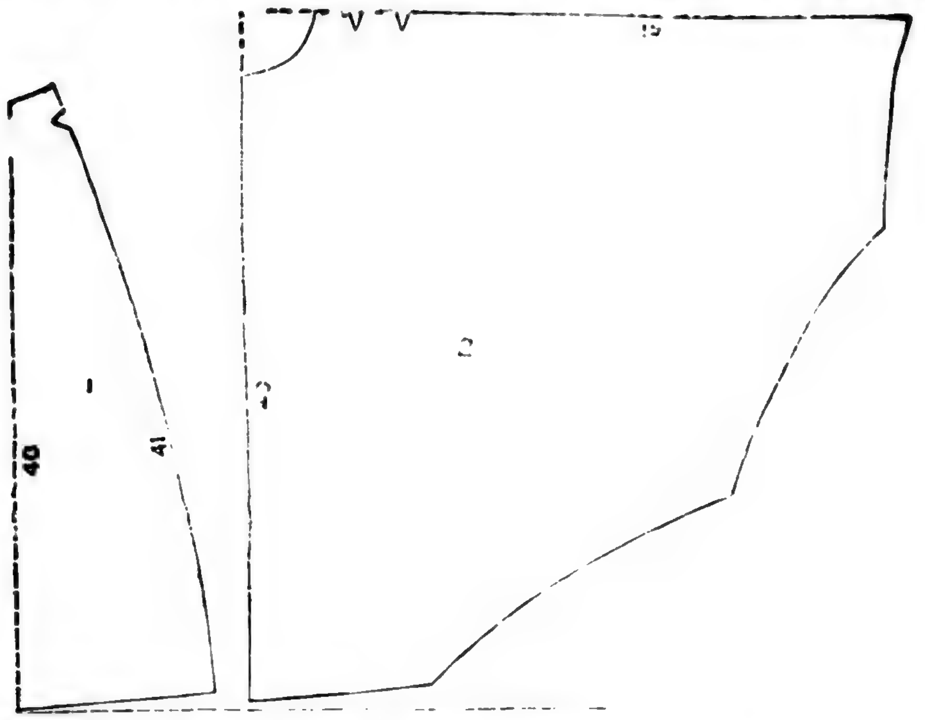
"My brethren, either the choir know this hymn and won't sing it, or they don't know how. Will you help me to show them?"

The congregation at once joined in singing the hymn most heartily, and the choir, thinking, I suppose, that it would be possible to do without them, yielded, and the vicar had no more trouble after that. We took our own choir on one occasion by train to a musical festival at a neighbouring church. The sermon, preached by some great man, impressed itself on my memory; it was composed entirely of quotations from different hymns. Sermons of that kind being easily put together, the clergyman saved himself a lot of trouble, though one of our adult choir members considered it splendid. Let us hope he spoke the feelings of that crowded congregation. When we did "loose," the small boys of our choir were missing, but as trains and tide wait for no man, woman, or child, we were compelled to make our way at once to the railway station without them. Fortunately for the peace of mind of their expectant fathers and mothers, we found them calmly promenading the platform, smoking penny cigars, the vicar's small sons to the front. I think my husband registered a mental vow that he would never take small choir boys by rail again.

Our • Lesson • in • Dressmaking • No. 106

NEW GODET SKIRTS.

THE latest godet skirt (fig. 8) is nearly nine yards round at the lower edge, the upper part (with the exception of the back breadth) fitting the waist. Figs. 1 to 3 give the diagram of this new skirt, which must be cut out of material at least 48 inches wide.



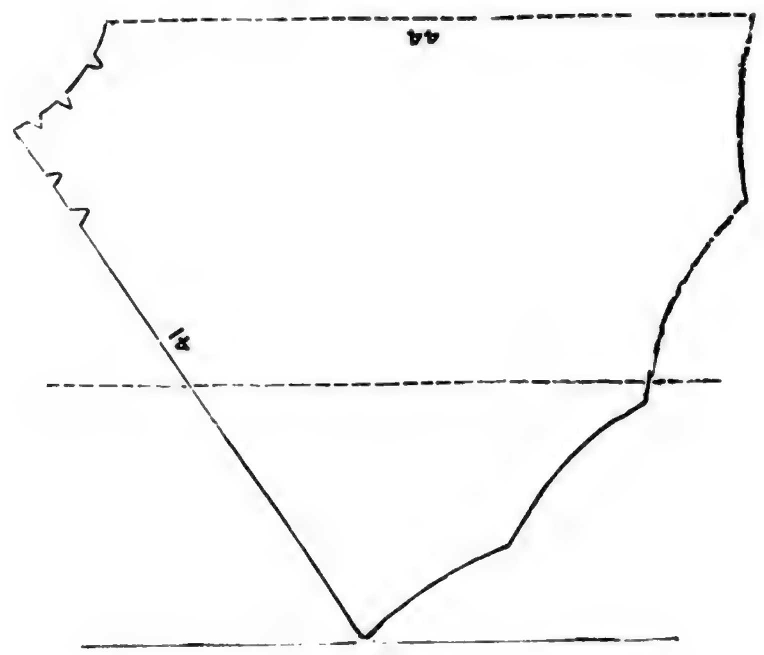


FIG. 3.

The front breadth (fig. 1) is quite narrow, taking half a breadth of double width material. This half breadth must be folded down the centre, where the dotted line comes on the diagram. The entire width of this breadth is 23 inches at the lower edge and only 5 at the waist.

Then comes a breadth (fig. 2) on each side of the front. It takes up the full width of the material for a tall person. The lower edge (71 inches) is slightly scalloped to make the edges of the godet pleats hang evenly. This breadth, only eased at the waist (7 inches), provides two large godet pleats and half a third.

The second half of the third godet pleat is provided by the back breadth, fig. 3. The rest of the back breadth is arranged into a handsome double box-pleat in the centre of the back, for which fulness is allowed at the waist. On account of this box-pleat there can be no seam in the middle of the back. The 48 inch material is doubled here. Therefore large corners are left, to be added where the back breadth joins the side breadths (see the dotted line across fig. 3). The half breadth left over from the front provides these corners, the seams of which must be very well made, perfectly on the straight of the material.

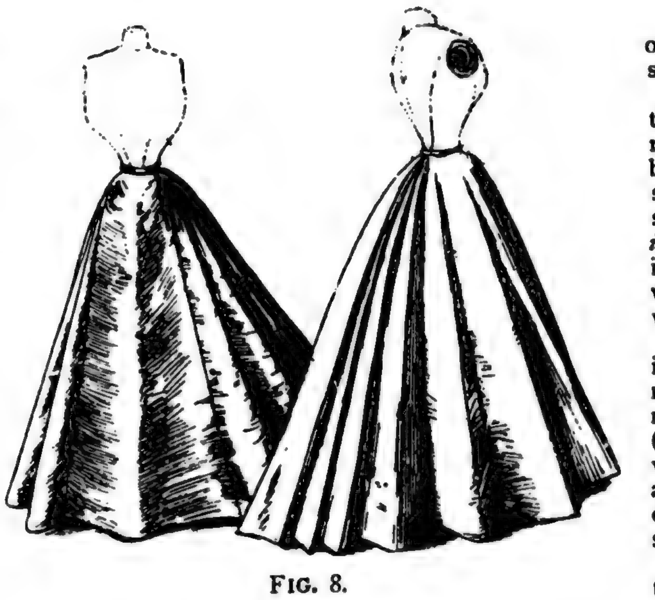
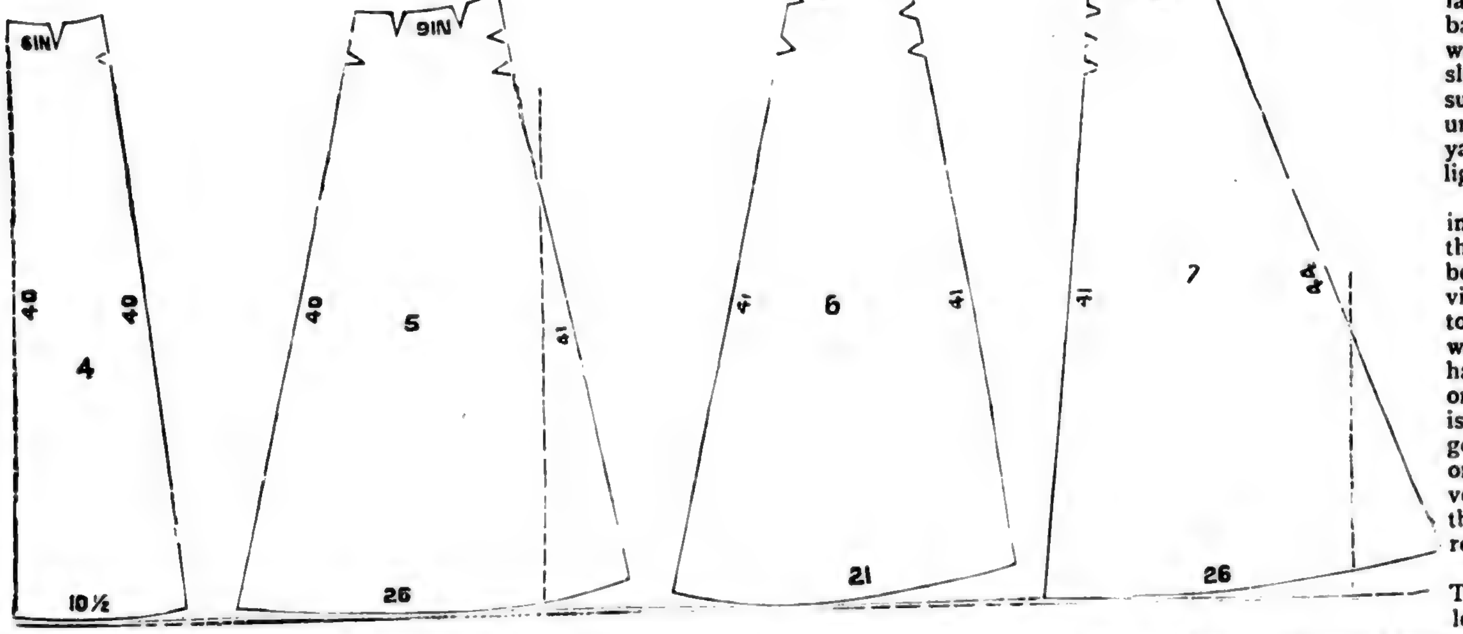


FIG. 8.

For a person of average height, 5 yards of 48 inch material is required. What cuttings are left over will face the lower edge, which must be duly stiffened and finished with a false hem. In this back breadth half the lower edge (following the curves for the pleats) measures 69 inches, half the upper edge 8 or 9 inches.

Figs 4 to 7 give a very pretty godet skirt of moderate dimensions, for single width woollen material (27 inches) or silk. The diagram shows how to add pieces on the wide breadths (figs. 5 and 7) if silk or some other very narrow material be used. This skirt has seven breadths, each taking a whole width of 27 inch material (including seams), except the two breadths joining the back (fig. 6), which are only 21 inches, and the front breadth (fig. 4), which measures the same in its widest part.



The front and two adjoining breadths (figs. 4 and 5) are adjusted at the waist by three small seams. The breadths, figs. 6 and 7, are simply eased into the waist ribbon.

This skirt hangs beautifully. It requires nine yards of single width material. The lower edge of the whole skirt measures nearly 4 yards.

If firm material, not too light of texture, be used, the godet pleats of the wide skirt can be left to fall naturally; but the deep double box-pleat of the back (fig. 3) must be kept in place by tapes or elastic sewn behind. It is very necessary that this pleat should hang straight and firm, but it must not be *ironed* into place; the great object of the *godet* pleat is to preserve a rounded, unflattened appearance, for which reason a suitable lining must be employed which does not crease easily.

In the winter domet answered admirably, but domet is too heavy for summer wear. First-class dressmakers are lining their godet skirts of *crépon* with really good silk—firm but supple. Some dressmakers (working for a less moneyed *clientèle*) are using various stiffened muslins as linings, some of which are as firm as horsehair muslins. Some of the difficulty is obviated of course by lining the hem stiffly.

Stiff linens make good linings for godet skirts, and these can be had in many colours.

The band of stiffening at the edge should be at least ten inches wide. This is faced by a false hem of the crépon or other skirt material.

The godet skirt is rather too heavy to be simply mounted on a ribbon—the back is apt to drag so. A tight waistbelt (not too wide) is the best thing, with button or hook arrangements, so that skirt and bodice can be fastened together if there are no basques to the bodice. Unless the waistbelt be painfully tight the skirt slips from the bodice without some such contrivance; of course it will be understood that a skirt nine or ten yards round cannot be a miracle of lightness.

Some ladies wear the full godet skirt in the streets, but it is not suitable for that purpose. The godet skirt should be reserved for evening gowns, for visiting, race or garden-party gowns—to be worn on occasions when the wearer drives to her destination and has only to promenade about on grass or clean paths or on rich carpets. It is well-nigh impossible to lift the godet skirt from the floor, because no one hand can gather up enough of its volume to ensure the withdrawal of the edge from contact with muddy roads.

And the godet skirt *must* be long. The effect is ugly in the extreme if the lower edge does not touch the floor all round and train a trifle at the back.

I would not counsel a short woman to wear the godet skirt, which hangs remarkably well on a tall commanding figure. Stout people look well in it if the stout figure be sufficiently tall.

BYWAYS OF FASHION.

So long as sleeves retain their present dimensions, the short, natty little cape must remain in vogue, and the cape is one of those convenient garments that lends itself equally well to the severest simplicity of style or to any kind and amount of ornate elaboration. It is all a matter of taste and convenience, but it is well to remember that a cape matching the dress is a much more fashionable interpretation of the universal fashion than a cape of some other material, even though this be much handsomer and richer in itself.

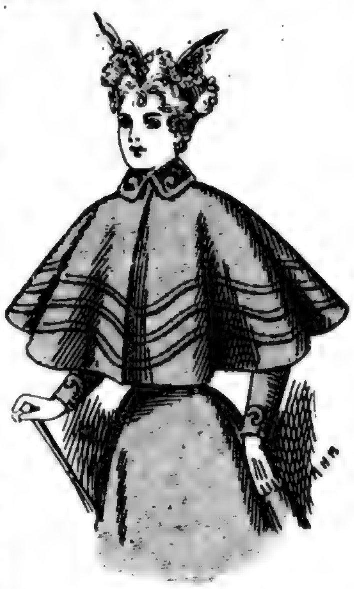


FIG. 1.

With dresses of serge, tweed, cheviot, homespun, etc., the cape cannot be too plain; if ornamented at all, it should be with stitched bands, put on in straight or in waved lines, as in fig. 1, and finished off with a turned-down collar covered with velvet and bordered with a stitched band. With a dress of greater pretensions to elegance, and made of silk, crépon, faced cloth, or alpaca, either in black or colours, the cape may be finished off like fig. 5, lined with white satin or coloured silk, and trimmed over the shoulders with a pointed arrangement of cream guipure. The turned-down collar at the neck might be effectively replaced by a ribbon ruche tied in front with long ribbon strings.

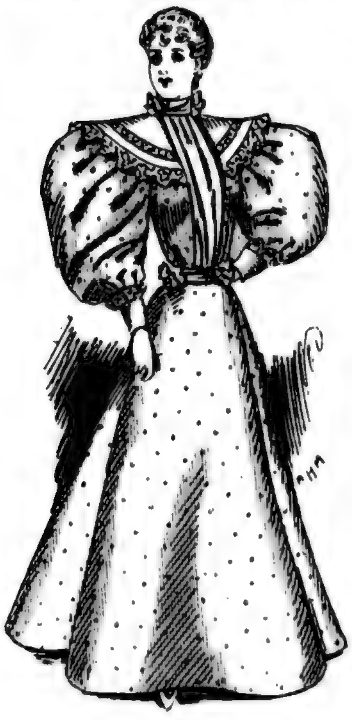


FIG. 2.

Capes for middle-aged and elderly ladies are made in the same way but longer, and are light and convenient for summer wear in silk-lined black alpaca, matching the dress, with a lace ruche and ribbon strings at the neck, or in unlined thin black cloth bordered all round inside the edge with a quilling of inch and a half wide black satin ribbon, and finished off at the neck with a ruche and strings of wider ribbon. Dresses of grey, fawn, and beige alpaca, with capes to match, make admirable travelling costumes; in fact, alpaca is one of the reigning favourites in dress materials, and is immensely used.

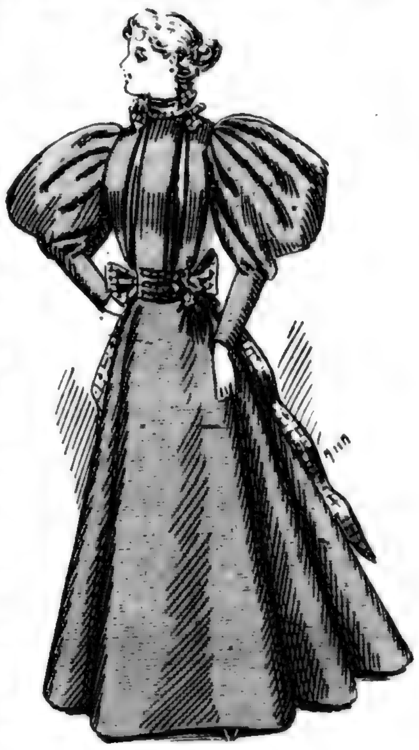


FIG 3.

Nearly all the dresses on this page could be carried out in the popular fabric; walking, cycling, boating and tennis costumes, as well as indoor morning and afternoon dresses, are all made of alpaca, and all look well in the glossy fabric, which is particularly suitable for the stiff, godet pleats of fashionable skirts.

Flowered piqués, with a delicate little coloured spray on a white ground, are some of the prettiest washing materials this year, but the cambrics in light colours, with a black spot, are more useful for morning dresses for country wear. A pretty example of one of these cambric dresses is given at fig. 2. This is in pink, with a black spot; it is quite simple in make; plain skirt, bodice full at the waist only, and bishop sleeves, but it has a deep collar and cuffs of lawn and lace, and a lawn shirt front; the belt and collar are of pink ribbon, but might be in black satin ribbon.

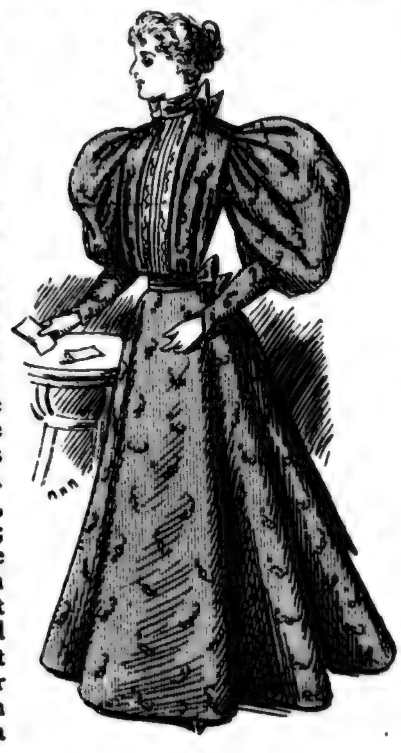


FIG. 4.

Fig. 3 is a useful home dress for half mourning, to be made in black alpaca or crépon, with sash and collar of black and white check ribbon, and tucked white muslin, or strips of white silk gathered at the neck and waist, on either side of the box-pleat in the centre of the bodice. Grey crépon also looks well made up in this way with black and white for very slight mourning.

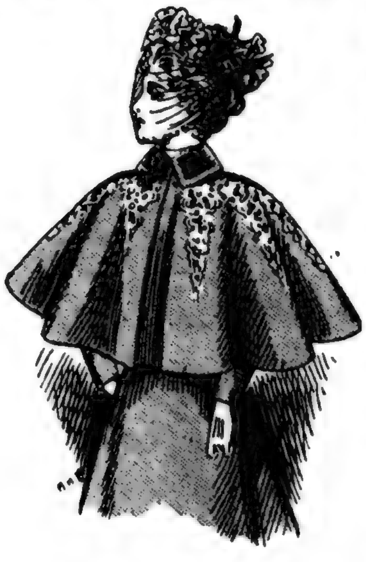


FIG. 5.

At fig. 4 is another version of the blouse-fronted bodice; flowered piqué or silk, fancy crépon, alpaca, etc., would any of them look well made up like this, with a front of silk in any pretty pale colour striped with cream-coloured insertion. For a smart dress, white alpaca, with a mauve silk front, and mauve velvet sash and collar, would be very fascinating; for a renovated dress the best parts of the old sleeves could be used for a new bodice, and new sleeves, made of silk striped with lace, like the front, of velvet (or velveteen), or again of striped silk, a material that cannot be too strongly commended for really stylish renovations.

Fig. 6. For a neat walking or travelling costume, this model deserves attention, as it is specially designed to suit all kinds of fabrics; heavy woollens, such as serge or cheviot, light woollens, such as alpaca or thin tweed, and washing fabrics of substantial make, like drill, piqué, and linen, with a front and collar of fancy silk. It is very stylish and practical in grey alpaca, the revers faced with grey corded silk to match, and a front of pink or mauve figured silk.

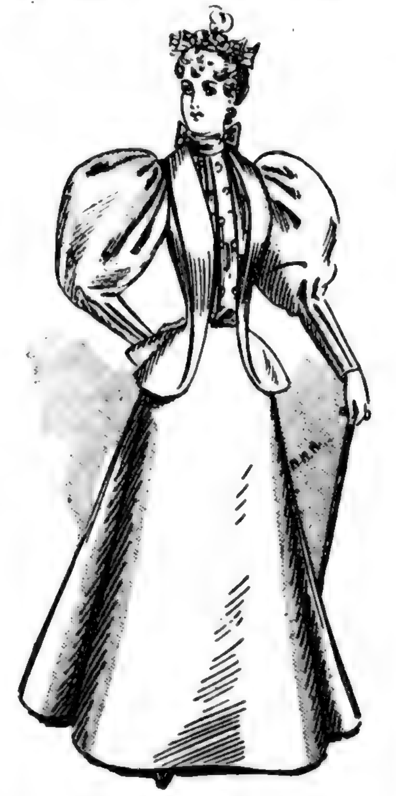


FIG. 6.

The Eton jacket, seen at fig. 7, is still worn, and differs only from its predecessors by the increased smartness of its buttons; those on the costume illustrated are of enamel, and they are used to ornament the fronts of the coat and the sleeves. The dress is in hyacinth blue faced cloth, the vest of chiné silk on a shrimp-pink ground; the cream lace cravat and black satin belt tone down the colouring.

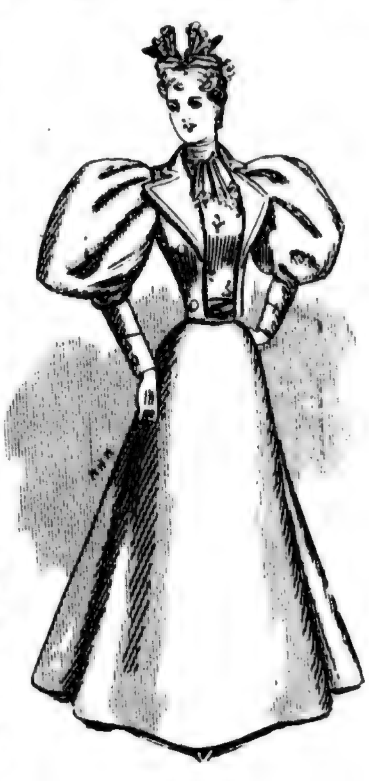


FIG. 7.

The needs of the cyclist are provided for in the illustration fig. 8; the costume, completed by knickerbockers, is a dust-coloured tweed, but serge or stout alpaca might be used equally well. Dust-coloured materials are the best to choose for cycling costumes, with gaiters in the same colour, and Russia leather or tan shoes. This dress, with a small cloth or tweed hat, or a Panama hat, and silk shirt, with turned-down collar and tie, make up a useful, practical costume that does not draw unpleasant attention to its wearer.

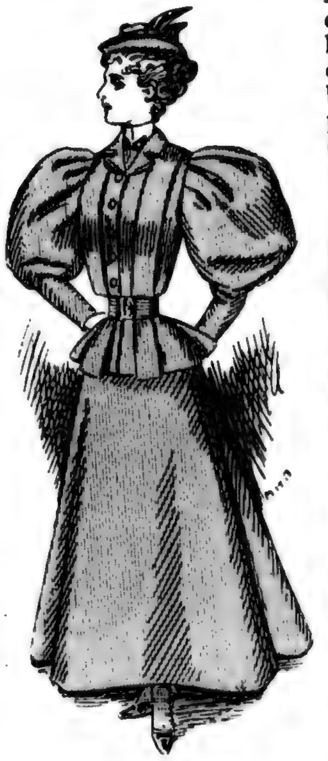


FIG. 8.

For the tennis player no style of dress is more suitable and convenient than the skirt and blouse or shirt, made long enough to pass under the skirt band and fall a few inches below the waist. The dress, fig. 9, consists of a grey alpaca skirt and a heliotrope silk blouse, with collar, box-pleat and cuffs of muslin, or silk bordered with Cash's hemstitched frillings. One of the new silk figured zephyrs would be very pretty for the blouse, or it could be more cheaply made of cambric, and in any case trimmed with the frillings.

Golfing costumes generally consist of a skirt of serge or tweed, which should be a degree longer at the back than in front, a coat, not necessarily of the same material as the skirt, for it is very often black or red, and a white shirt with a turned-down collar and silk tie. Soft shirts are by far the most comfortable.

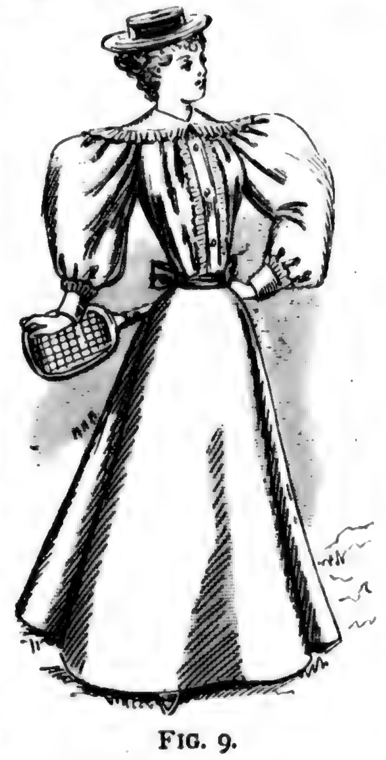


FIG. 9.

REMARKABLE ANALYTICAL REPORT

— FROM —

Those interested in TOILET SOAPS should read this.

"SCIENCE SIFTINGS"

VINOLIA is the only Soap of which the Analysis has been Published.

No. X.—VINOLIA SOAP.

LAST year we repeatedly drew attention to the flourishing business carried on by——— in mercurial face washes, which were, according to their dispenser, primarily intended to obliterate the ravages time makes in the faces of the fair sex. We do not hesitate to assert, however, that in most cases the much-maligned Father Time is irresponsible for the depredations, and that when this is so they are due to the cupidity and dishonesty of the soap-boiler. In short, the swindling soap-seller is the faithful friend of the fraudulent complexion faker. No words can be strong enough for the thorough condemnation and exposure of his pretences.

Bad soaps lead to sorry complexions, which in their turn trend to unhappiness, terminating oft-times—alas for the weakness of human nature!—in waning affections; now and again in the Divorce Court. We only urge our contention, however, as a first cause; for what contributes more largely to a woman's misery than a muggy complexion; and is there anything that conduces so much to "wither and decay" love? Sometimes the young life is doomed to this curse from the cradle, and most frequently it is resultant on the use of irritating soaps.

Soap is primarily a grease emulsifier. Its function is to attack, by means of its alkali, greasy matter which glues the dirt to the skin, emulsify and loosen it, and thus enable the water to wash off the particles of dirt. In addition to this, the fatty acid comes in contact with the newly cleansed skin, softens and smooths it, and neutralises any free alkali which would otherwise prove a severe irritant. Some soaps, in fact, are so drastic in their action that there is, as we have already inferred, the greatest danger in using them for toilet purposes.

We see, then, that the presence of fat and alkali are essential for washing purposes. It may be broadly stated that toilet soap is formed by the action of sodic hydrate upon fats or oils which contain fatty acids. To express it popularly, soap is made from soda, oil, and water. Excess of any of these constituents is bad; too much soda will make the skin rough; too much oil will reduce the cleansing power; too much water will affect the commercial value of the article. Impurity of the fatty matter is likewise a serious evil. It may have originated in kitchen refuse, or even worse. In ordinary domestic soaps this would not signify, but for toilet purposes it would be far from desirable. The chief evil, however, with which we have to contend is excessive alkali, and, although this quality may be found pleasant by some who believe that the pricking sensation, occasionally caused thereby, is stimulating the skin to action, it can do no more than result in painful irritation if the use of soap calculated to induce it be persisted in.

Soap should contain, then, the smallest quantity of alkali that will suffice to saponify the fatty matter. Even the so-called emollient soaps are not guiltless in respect of excessive alkali. It is no exaggeration to assert that the majority of them are only active for mischief. This applies especially to foreign soaps. The soap-maker is also acquainted with the art of adulteration. Lime, gypsum, starch, sodium resinate and sodium silicate are used to this end, while mercury and arsenic are not infrequently added for colouring purposes. Water may also be classed as an adulterant, since its tendency is to reduce the cost of material. Some soaps contain as much as 60 per cent. of water; a good soap should not carry anything in excess of 20 per cent.

The so-called medicated soaps include in their composition a variety of matters, among which are carbolic acid, tar, &c. These additions are mischievous, notwithstanding the pleasant tickling sensation they set up. Diseases of the skin would be exasperated by their agency. And yet persons with incipient skin diseases—say a tendency to eczema—whose coming can only be prognosed by the practised eye of the specialist, use such compounds, which are freely advertised as curatives and preventives.

We think we have now said enough to demonstrate that the more purely negative a soap is the nearer it approaches perfection. We might suitably conclude our labours with an exposure of the meretricious soaps that are masquerading on the market. Our work would be Herculean. We prefer to simplify the matter by publishing the analysis of one good soap. Such a soap is "Vinolia." We may preface our criticism of it by referring to the reasonableness of its price, which is by no means a negligeable consideration. Our analysis of this soap shows:—

Fatty Anhydrides	81·09
Unsaponified Fat	0·59
[*Wool Fat*	*Nil*]
Combined Alkali (Na_2O) ...	10·49
Sodium Carbonate	0·24
Sodium Chloride	0·04
Free Alkali	*Nil*
Insoluble Matter	0·2
Water	6·32
Glycerine, &c. (difference)	1·03

This analysis indicates that the soap is a remarkably good one. It contains a very high amount of true soap, no less than 91·58 per cent., and is practically free from all the objections we have raised in the preceding paragraphs. The moderate amount of water (6·32 per cent.) is particularly noteworthy, as this signifies economy, which is a great desideratum nowadays. The proportion of alkali to fat is likewise desirably exact. *Our meed of praise is unstinted for so genuine a manufacture which, contrasted with the vile fabrications which have at various times come under our notice, displays as great a divergence of likeness as does light to darkness.*

It is a great relief to us, after the failings it has been our duty to expose of late, to be able to record ungrudging praise to "Vinolia." Needless to say, we have decided to award its manufacturers, Messrs. Blondeau et Cie., our Certificate of Merit. We venture to affirm that this honour has never been accorded to a firm whose honesty of intention was more apparent. We feel sure that, for their own sakes, our readers will give the firm all the support of which it is so deserving.

VINOLIA SOAP: Premier 4d., Floral 6d., Balsamic 8d., Toilet (Otto) 10d., and Vestal 2s. 6d.

Grand Prize Antwerp 1894.
Grand Prize Paris 1889.

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EXTRACT FROM

POSTAL TOILET LIST.

PHILIP H. MASON,

Pharmaceutical Chemist, BANK PLAIN, NORWICH.

The entire list (containing some 100 Preparations) will be sent by return of post, on receipt of stamped address.

IMPORTANT NOTICE.—All Articles in this List admit of Postal Transit, and will be delivered free per post at the prices marked, secure from observation, and carefully packed on receipt of P.O.

AGENTS.—New Zealand: Messrs. Withers, High St., Christchurch. From these Agents any of the Toilet Preparations may be obtained.

COLD CREAM OF WOOL FAT AND CUCUMBERS (NUTHALL'S).—Strongly recommended for general use, both on account of its healing qualities and of its freedom from irritating properties. Wool fat is essentially the natural fat of the Skin, and upon its presence depends the Skin's healthy condition. When absent or deficient, the skin loses its elasticity, becomes dry, and apt to chap and crack. The above Cold Cream will be found to remedy and prevent all these unpleasantnesses, and its continued use will render the skin distinctly softer, more elastic, and of a healthier colour. It is emollient and healing, and will counteract the ill-effects of hard water and of over-exposure to cold, wind, or sun. Its constant use is invaluable for preventing and removing wrinkles and crowsfeet. 3s. 6d.

EXTRACT OF SEA WRACK (FUCUS VESICULOSUS).—The new remedy for obesity. This preparation has met with a wonderful demand. Its effects in some cases seem magical. It is perfectly safe for the most delicate constitutions. Price 3s. 3d. per case.

X

EXTRACT OF SEA WRACK PILLS.—Are prepared for those who prefer it in this form—each pill containing one dose of the extract at the same price. 3s. 3d. per case.

THE GARRISON HAIR DYE.—An absolutely harmless hair dye in one solution. Easy in application, rapid, cleanly, and almost infallibly certain in effect. This is the Hair Dye *par excellence* for those who prefer a dye in one solution. Black or brown, 3s. 6d. per case.

PETROLEUM POMADE.—The power of Petroleum, as a rapid stimulant to the growth of the hair, has been recently discovered by accident, at a British Consulate in Russia. Prepared as a Pomade, it is rendered unobjectionable for use. 1s. 6d., 3s. per jar.

X

[Since the above was first published the most astounding results have followed the use of Mr. Mason's Pomade, and it is now the Hair Restorer *par excellence*.]

CREME FROIDE AUX CONCOMBRES.—Prepared from the pulp of the ripe fruit, 3s. 6d. and 10s. 6d. For whitening and preserving the skin, and for the prevention of wrinkles and crowsfeet. Its constant use will counteract the ill-effects of exposure to sun and wind, and will retain the youthfulness of the complexion for many years.

"Crême Froide aux Concombres, as prepared by Mr. Mason, of Norwich, is the best agent for whitening and preserving the skin I know of."—Anna Kingsford, M.D.

EMULSINE OF CUCUMBERS.—Dr. Anna Kingsford's Formula. Thin, 3s. 6d. and 10s. 6d.; Thick, 3s. 6d. and 10s. 6d. These Emulsines resemble the Crême Froide in their general properties, but are prepared for those who prefer an emulsion to a cream. The thick Emulsine is especially intended for the prevention of wrinkles, and is also highly recommended for winter use, while the thin Emulsine is adapted for whitening the complexion, and for summer use.

"Against the crowsfeet use Mason's thick Emulsine. With respect to wrinkles, I have said again and again that nothing removes them so satisfactorily as the thick Emulsine. For flushing of the face and dryness of the skin, use Mason's thin Emulsine of Cucumbers. 'Cool as a cucumber' is, as you know, a comparison that has become a proverb, and with good reason. Mr. Mason has prepared two excellent emulsions of cucumber, thick and thin, which I have not seen equalled. To these he has now added a Crême Froid aux Concombres. As the responsibility for these formulas rests, in a large measure, with myself, you may feel sure I should not recommend them unless I had complete confidence in their excellence."—Anna Kingsford, M.D.

JABORANDI HAIR TONIC.—Prepared from selected South American Jaborandi Leaves, containing the newly-discovered alkaloid Pilocarpine. Highly recommended by medical authority as a hitherto unapproachable stimulant to rapid growth of hair. Used not only to prevent the hair falling, but to stop advance of greyness and induce vigorous secretion of the natural colouring pigment. 3s. 6d., 10s. 6d.

"The Jaborandi Lotion prepared by Mr. Mason is probably one of the best hair restorers known. Several instances of the increased growth of hair after the use of Jaborandi have been adduced. Jaborandi is said by several medical writers to cause the hair to grow."—Anna Kingsford, M.D.

BLOOM OF STEPHANOTIS.—An exquisite creamy white skin and complexion powder. It imparts a beautiful natural whiteness and youthful softness and delicacy to the skin. The painful "Flushing" of the face, brownness of the neck and arms, undue redness of the face and hands, are obviated by one application. For personal appearance at Court, the Ball, or Concert, it is indispensable; it represses the unpleasantness of sensible perspiration and its disagreeable accompaniments. Travellers and residents in warm climates will find it invaluable. It so entirely prevents the discolouring action of the sun on the skin, that freckles are almost unknown to those who use it. In polished apple wood case, with toilet puff, 3s. 6d.

"For my own part, I am in the habit of recommending Mr. Mason's Stephanotis Face Powder, because I trust him, and know that he is moderate in his charges and honest in quality."—Anna Kingsford, M.D.

HENNA HAIR DYE (IN ONE SOLUTION).—An entirely vegetable preparation, obviating the use of lead or any metallic dyes. It is guaranteed to be entirely harmless to hair or health. It is most simple in application, and in every way superior to the old-fashioned metallic dyes in two solutions. 3s. 6d., 10s. 6d.

"Of all the brown dyes I have tried, I like best Mason's Henna Dye. It is entirely vegetable and harmless."—Anna Kingsford, M.D.

COMPLEXION PILLS.—Specially adapted to produce a healthy action of the skin and a clear complexion. If used in conjunction with certain easy rules of diet, their effect is rapid and marvellous. 1s. 3d., 2s. 10d. per box.

CREAM OF STEPHANOTIS.—An exquisite creamy white Skin and Complexion Cosmetic; imparts youthful softness and delicacy, with a beautiful natural whiteness to the skin. Composed of perfectly innocent ingredients, this Cream has a most beneficial action upon the skin. It obviates in one application brownness of the neck and arms, or undue redness of the face and hands. For personal appearance at Court, at Balls, or other crowded assemblies, it is indispensable, especially as it represses the unpleasantness of perspiration and its accompaniments. In warm climates it will be found invaluable. Also to prevent the appearance of that unpleasant redness or flushing of the face, which is so common an annoyance. So completely does it prevent the discolouring action of the sun on the skin that freckles are rarely, if ever, known to those who use it. It subdues the redness of the features caused by exertion, cooling the skin in a most delightful manner. 3s. 6d. per case.

SULPHUR SOAP (FOR THE HAIR).—The natural colour of the hair is due to an organic pigment, into the composition of which sulphur and iron largely enter. It is believed that in many cases grey hair is due solely to a deficiency in this natural secretion of sulphur. In such cases the sulphur may be applied to the hair glands by occasionally washing the hair and scalp with the above soap. It is most particularly recommended that in cases of incipient greyness this should be tried before artificial colour restorers are resorted to. It is also the best soap for cleansing the hair before applying any dye or colour restorer, as it greatly quickens and enchances their action. It is also of great service for washing the skin in many cases of eruption and skin diseases. 1s. 3d.

"Better try Mason's Sulphur Soap and soft water."—Anna Kingsford, M.D.

FRECKLE CURE, THE NEW.—This is a preparation of great power for the entire removal of freckles, however obstinate. It is the prescription of one of our most eminent modern dermatologists, combined with the new Skin-fat, which has recently been isolated from sheep's wool. A trial of it is urgently solicited. 4s. 6d.

WALNUT JUICE AND NUTGALLS.—Having often been required to prepare Walnut Juice for ladies, I have found that it is not perfectly successful by itself as a hair stain. After many experiments I am at last able to introduce a combination of Walnut Bark and Nutgalls, which is perfectly effective in giving to grey hair various shades of rich natural brown, very different to the dull metallic black of lead restorers. It is at the same time perfectly safe (Walnut Juice has been used for centuries as a hair dye). Price 3s. 6d. per case, post free, with full directions.

DEPILATORY (POWDER).—Mr. Mason is continually asked by ladies for a Depilatory which will, in one application, not only remove existing superfluous hair, but prevent its reappearance. He wishes clearly to state that it is impossible to do this. All that can be done is to remove the hair, after which an occasional subsequent application on the surface of the skin will prevent it from attaining a visible growth. The above preparation will do this without injury to the skin. Science cannot achieve more. With directions, 2s. per packet.

"Mr. Mason's Depilatory is at once the cheapest and best I know of."—Anna Kingsford, M.D.

EYEBROW AND EYELASH DYE.—A simple and instantaneous application, requiring renewal only at long intervals. Has been much approved, and seems to have met a pressing want. Black or brown, 2s. 6d. per case.

"Nothing will darken the eyelashes permanently except a dye. Mr. Mason sells an eyebrow and eyelash dye at half-a-crown the case, black or brown."—Anna Kingsford, M.D.

SPECIAL EYEBROW AND EYELASH TONIC.—For promoting growth and luxuriance of Brows and Lashes, and improving their appearance. Though a powerful tonic, this is absolutely harmless and safe, and so bland and emollient that it may even be used for young children. 3s. 6d.

"Brush the eyebrows daily and nightly with a soft brush, moistened with Mason's Eyebrow Tonic."—Anna Kingsford, M.D.

GANTS GRAS POMADE.—A novel form of the well-known Gants Gras of the French and Italian perfumers of the last century. By its use (with soiled white kid gloves) the hands may be rendered beautifully white and soft in a few nights. 1s. 6d. per jar.

"The best cure for red arms is the use of a paste made of emollients, and worn all night. Mr. Mason has a 'Gants Gras Pomade' which will suit the purpose. Sleep in kid gloves smeared inside with Gants Gras Pomade. It is far more efficacious than cream rubbed in in the day time."—Anna Kingsford, M.D.

PEROXIDE OF HYDROGEN, OR BLEACHING FLUID.—For giving a bright golden tint to the hair. The only agent that will do this without injury to the hair, or to the skin, is Peroxide of Hydrogen, which is the base of most, if not all, of the expensive golden washes which are sold under attractive and high-sounding names. Mr. Mason will forward a supply with full directions, post free, 4s.

"Peroxide of Hydrogen is the only safe and convenient hair bleacher known."—Anna Kingsford, M.D.

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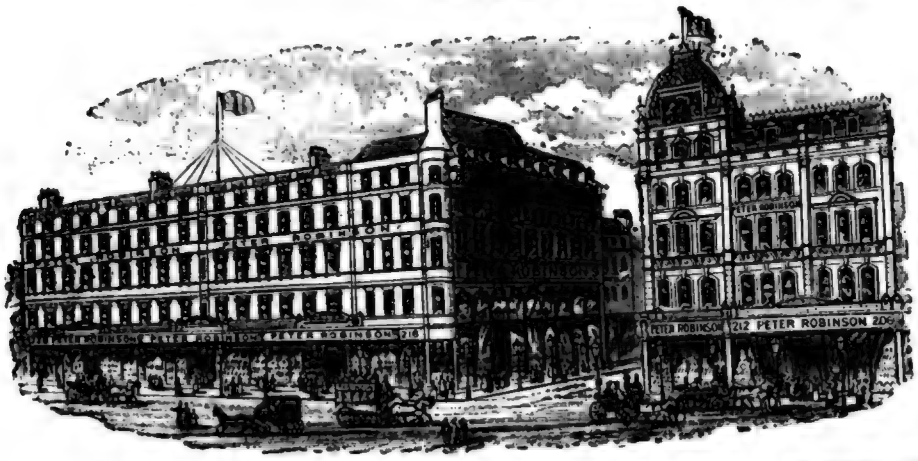

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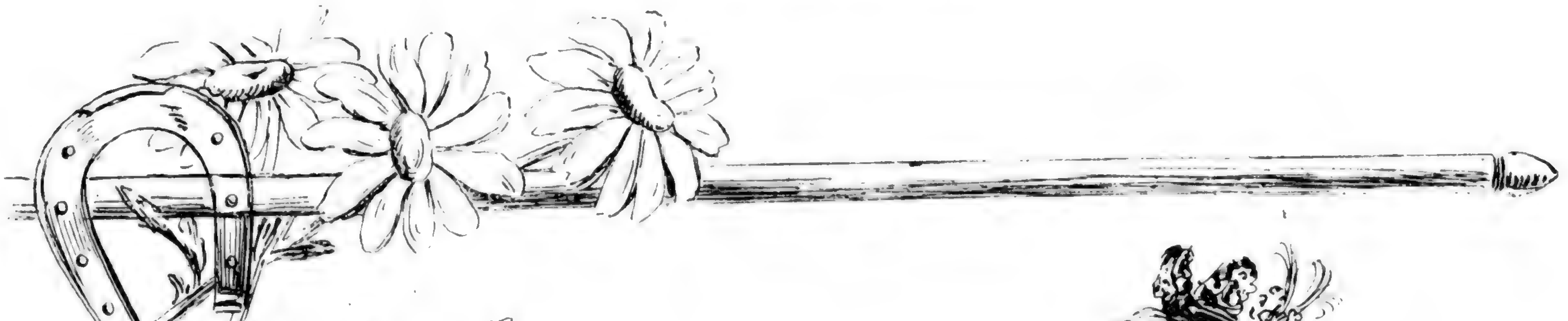

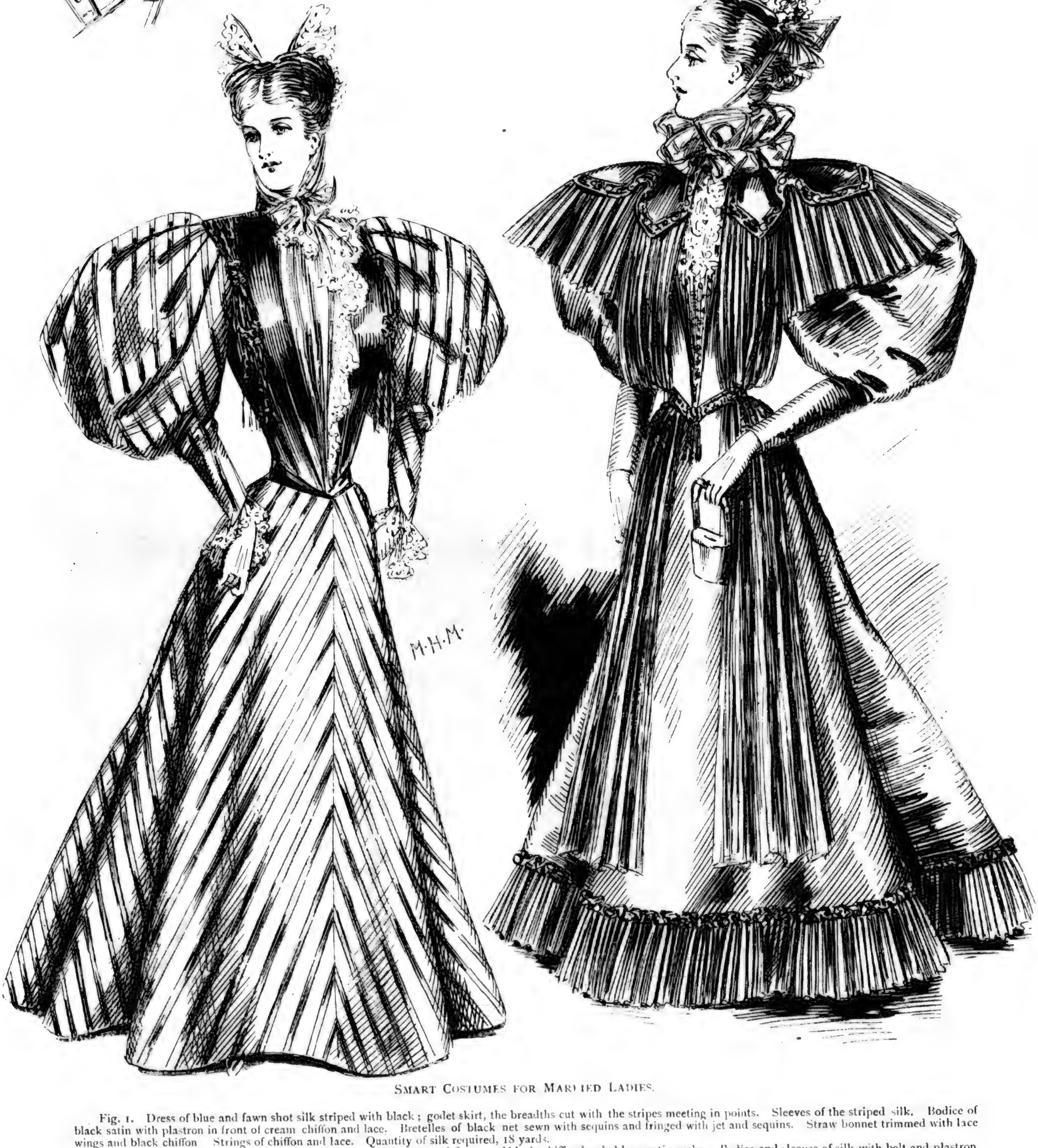

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Fig. 1. Dress of blue and fawn shot silk striped with black; godet skirt, the breadths cut with the stripes meeting in points. Sleeves of the striped silk. Bodice of black satin with plastron in front of cream chiffon and lace. Bretelles of black net sewn with sequins and fringed with jet and sequins. Straw bonnet trimmed with lace wings and black chiffon Strings of chiffon and lace. Quantity of silk required, 18 yards.

Fig. 2. Dress of black gros-grain, the skirt edged with a pleated flounce of black chiffon headed by a satin ruche. Bodice and sleeves of silk with belt and plastron of cream guipure embroidered with jet. Short fluted shoulder cape of black satin edged with jet and finished off with a pleated flounce of chiffon; Long scarves of pleated chiffon in front drawn in by the belt. Chiffon ruche Jet capote, trimmed with cream lace wings, mauve ribbon and roses. Quantity of silk required, 18 yards.

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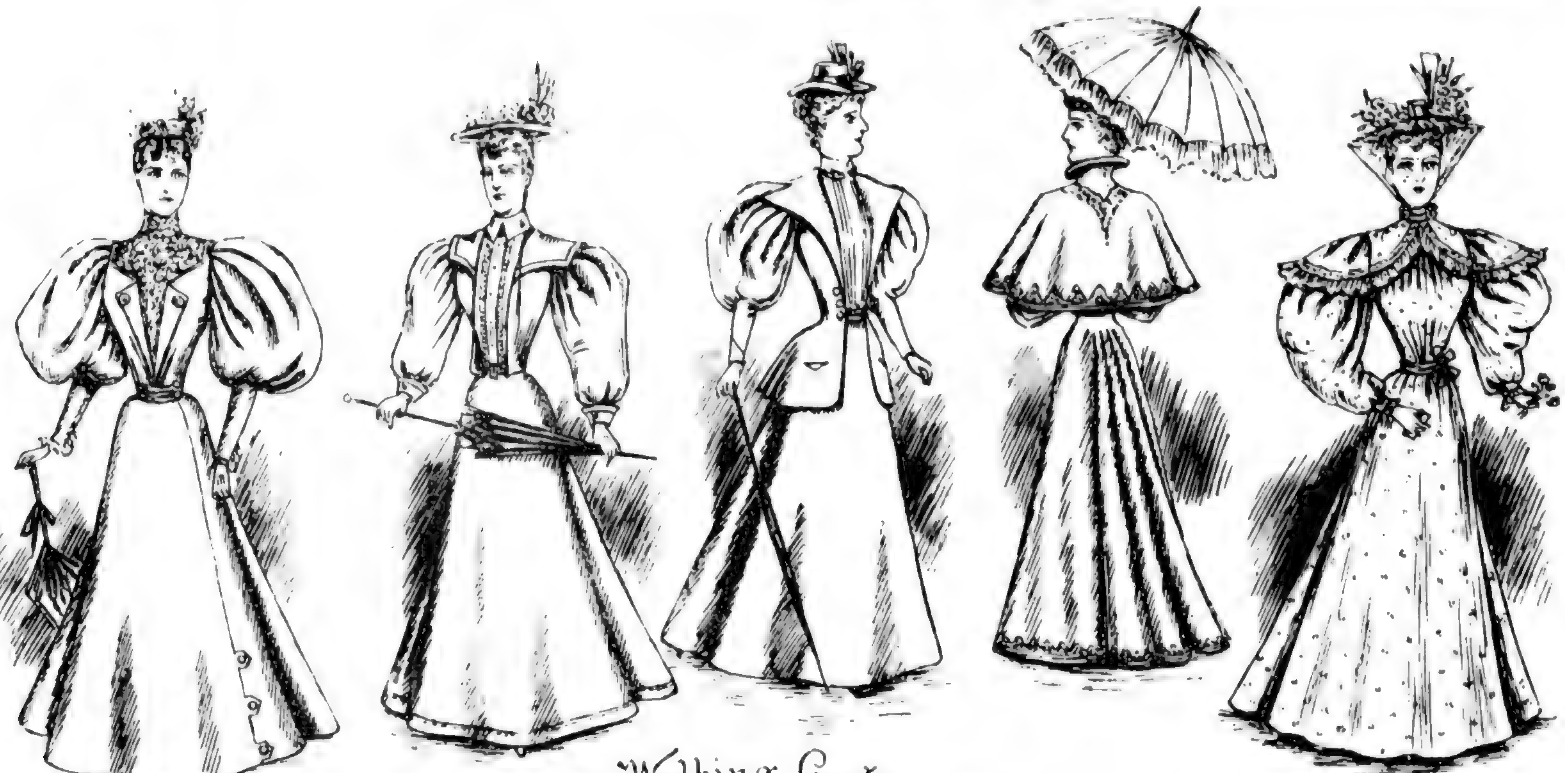
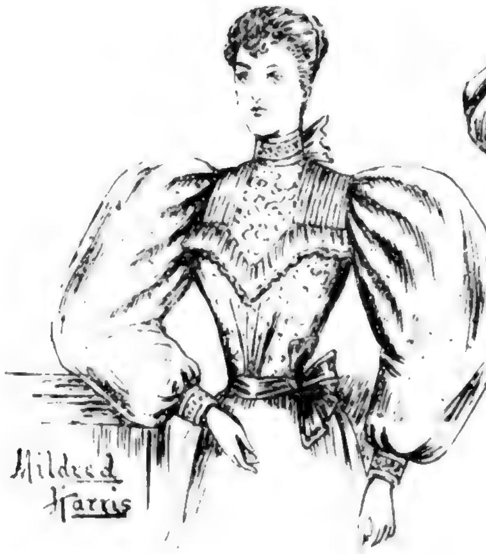
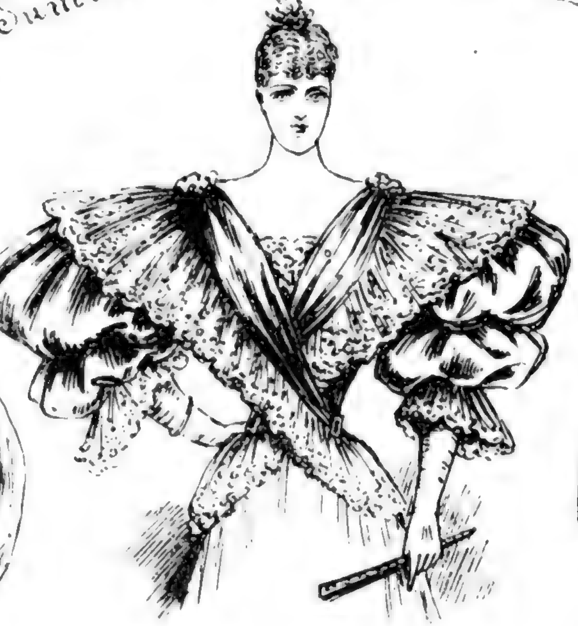


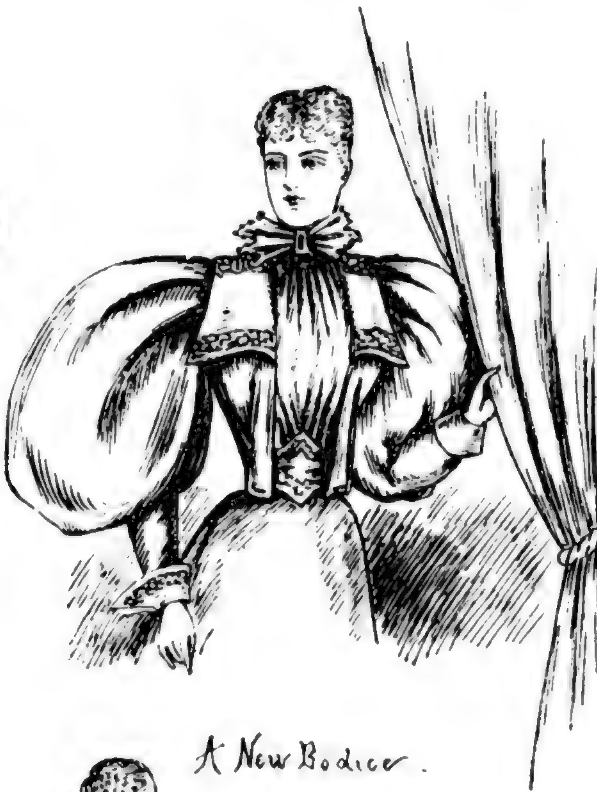
Summer Walking Costumes



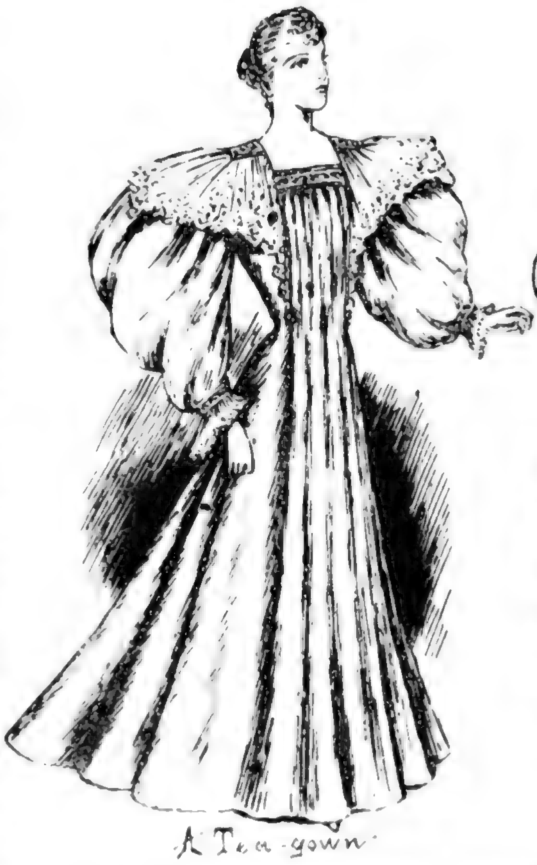
A Muslin Blouse



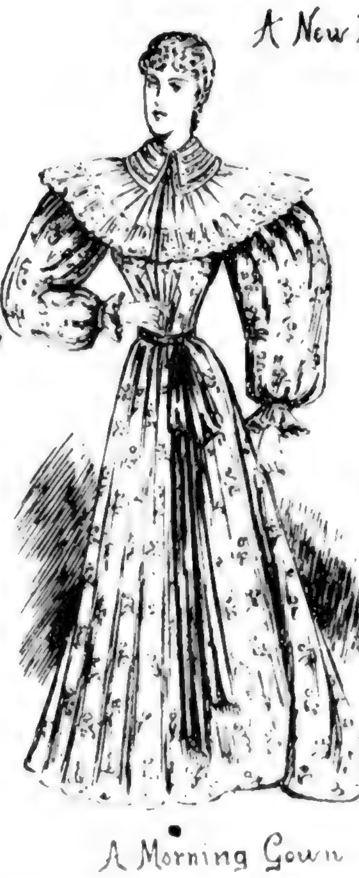
A Theatre Blouse



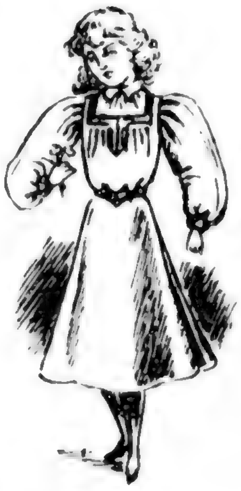
A New Bodice



A Tea-gown



A Morning Gown



A Girl's Frock

Fig. 1. Costume in mauve crépon, the front breadth piped with black satin and buttoned with three tabs near the edge. The revers of the bodice piped and buttoned back over an under-bodice of cream lace worked with jet. Satin belt. Flower and lace capote.

Fig. 2. Costume of white piqué; plain skirt and Eton jacket. Shirt of lawn and lace and lawn collar and cuffs. Straw hat trimmed with roses.

Fig. 3. Skirt and jacket of pink linen, with tucked shirt of white muslin; black satin belt. Straw hat trimmed with black ribbon.

Fig. 4. Dress and cape of blue crépon embroidered at the edge with black sequins; similar embroidery forming a V point on the back of the cape below the rolled collar.

Fig. 5. Dress of mauve cambric with black spots. Plain skirt gathered at the waist, full bodice and bishop sleeves. Short cape forming epaulets edged with a lace and lawn frill. Ribbon belt and collar. Straw hat trimmed with wild roses and mauve ribbon

Fig. 6. A Muslin Blouse in white with coloured spots; the centre of yoke in lace, the sides in tucked white muslin edged with a frill. Collar and wristbands of muslin and lace.

Fig. 7. A Theatre Blouse in yellow silk, with draped crossed fichu of yellow chiffon edged with lace, the lace forming paniers on the hips. Silk sleeves with lace ruffles.

Fig. 8. A new Bodice for silk or crépon dresses in Eton jacket shape with a small box-pleat on each side of the front. Silk blouse front; the Swiss belt, deep collar and cuffs of white silk with sequin trimming. Cravat bow of silk.

Fig. 9. A Tea-gown in ivory white crépon with full front of pale rose pink silk crêpe cut square at the neck and framed with green sequin trimming. Collar of the same edged with deep ivory lace. Full sleeves trimmed to match.

Fig. 10. A Morning Gown in mauve and white flowered foulard, with sash of mauve ribbon and deep collar of lawn and lace.

Fig. 11. Child's Frock in coral pink crépon with white chemisette and black velvet trimming.

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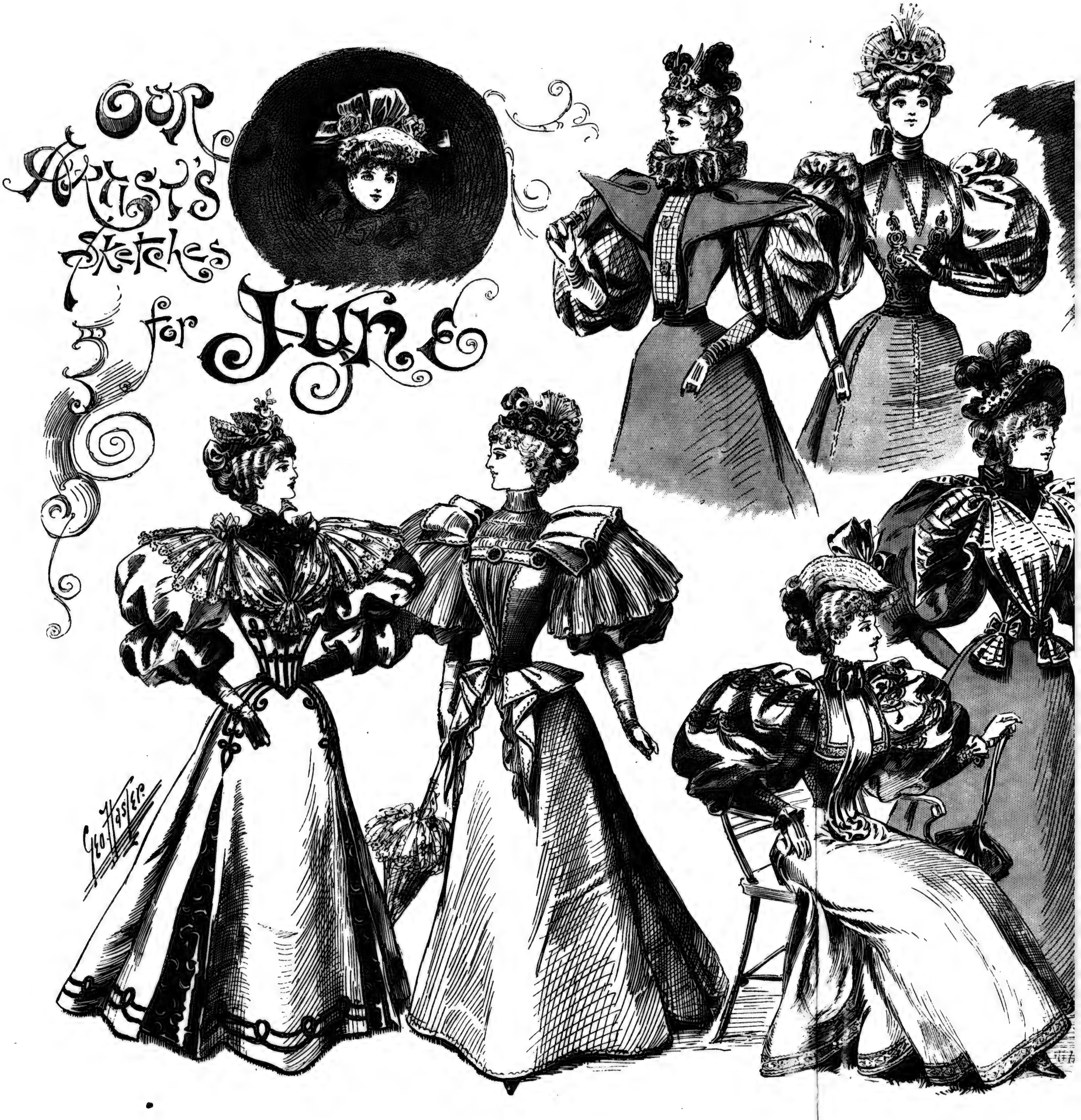
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Geo Hasler

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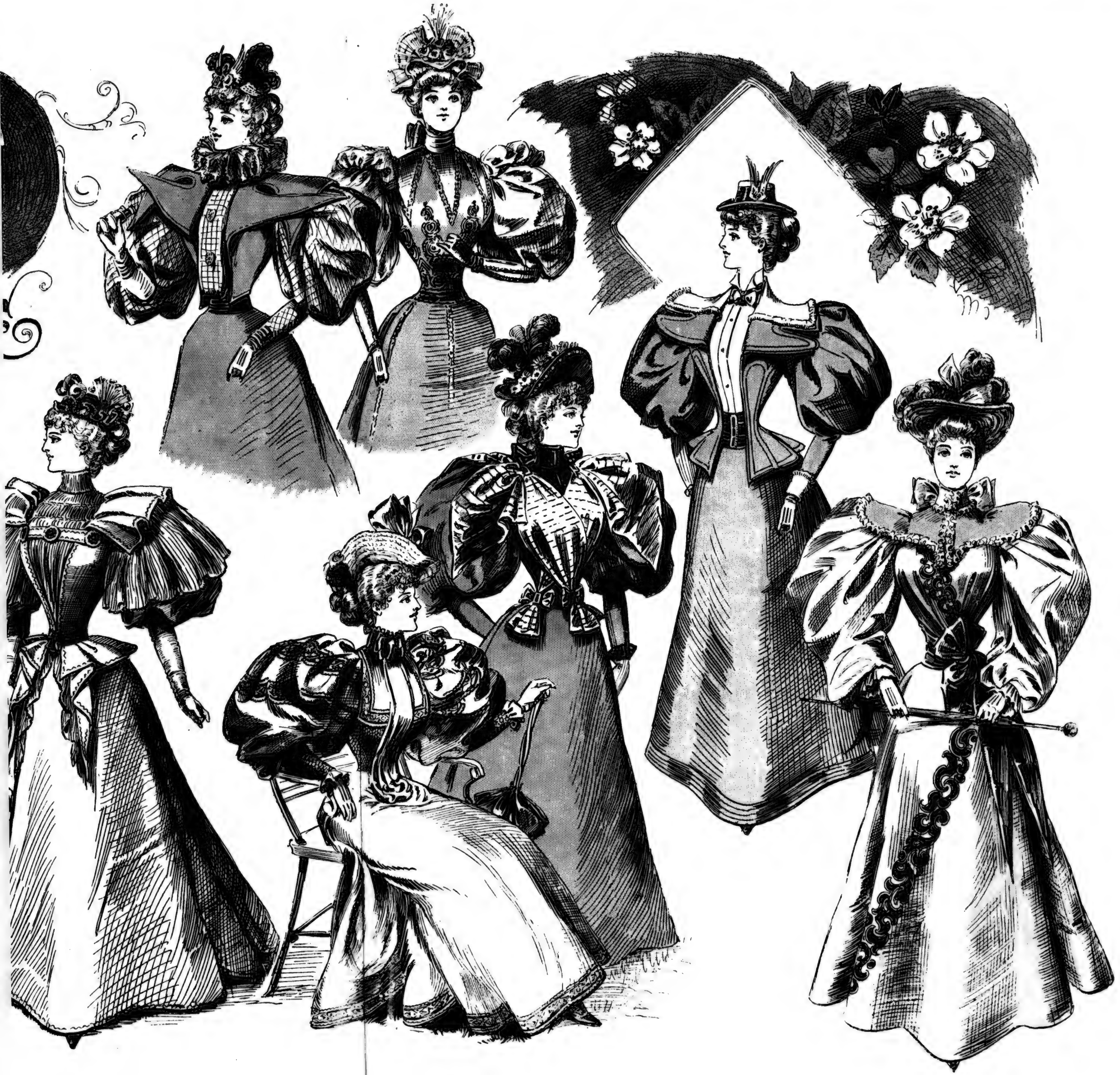

SMART AND NOVEL GOWNS FOR ASCOT.

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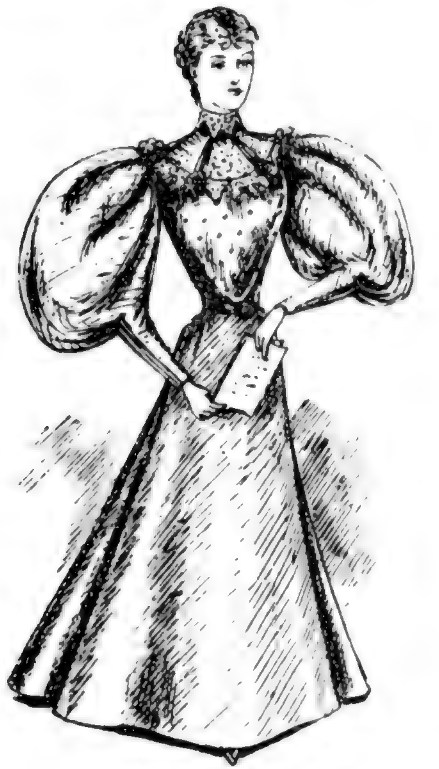
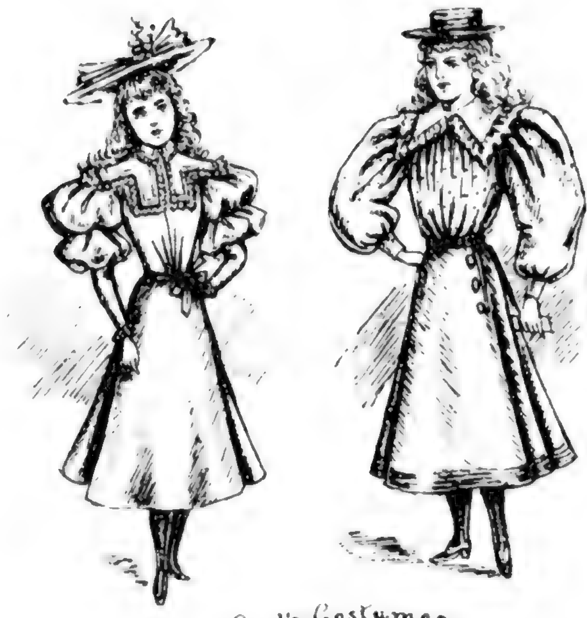
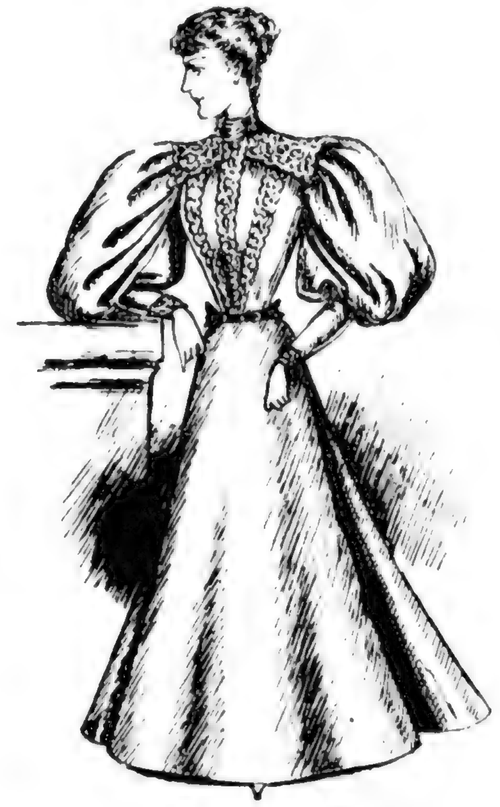


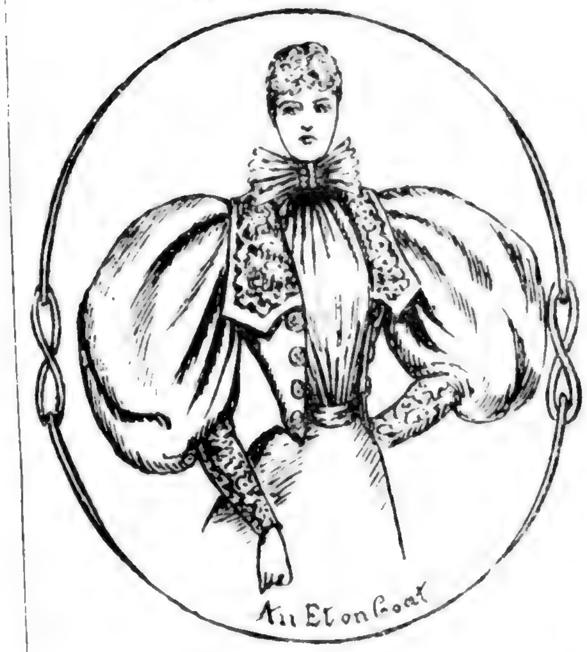
At Home Dress.



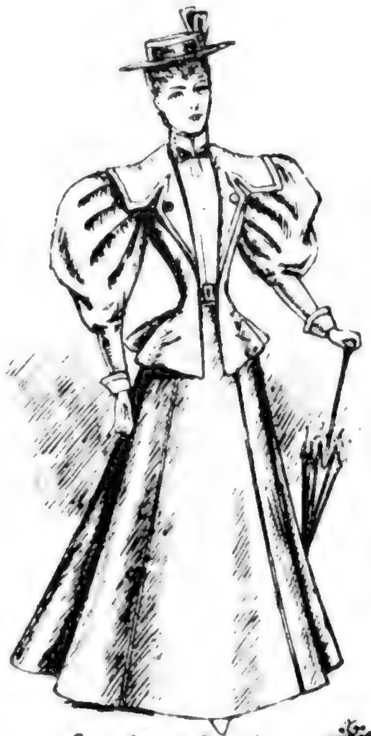
Girl's Costumes



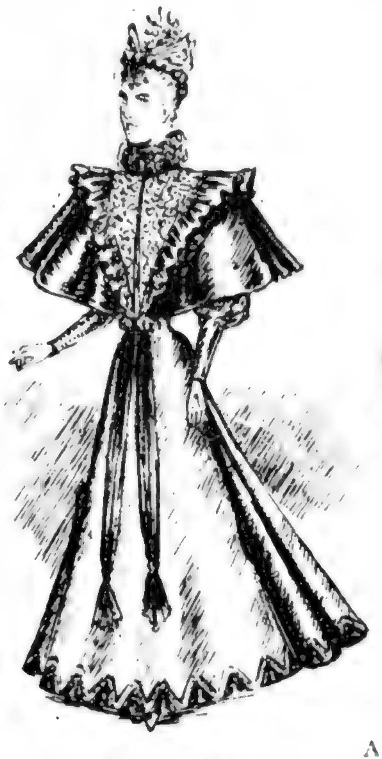
At Home Dress



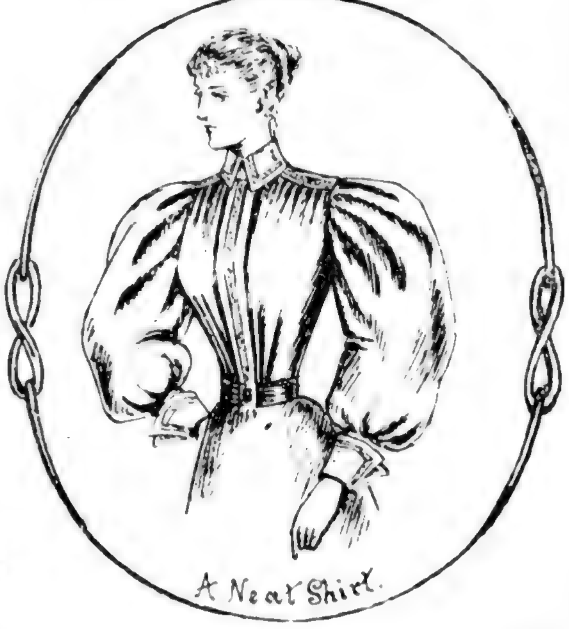
An Eton Coat



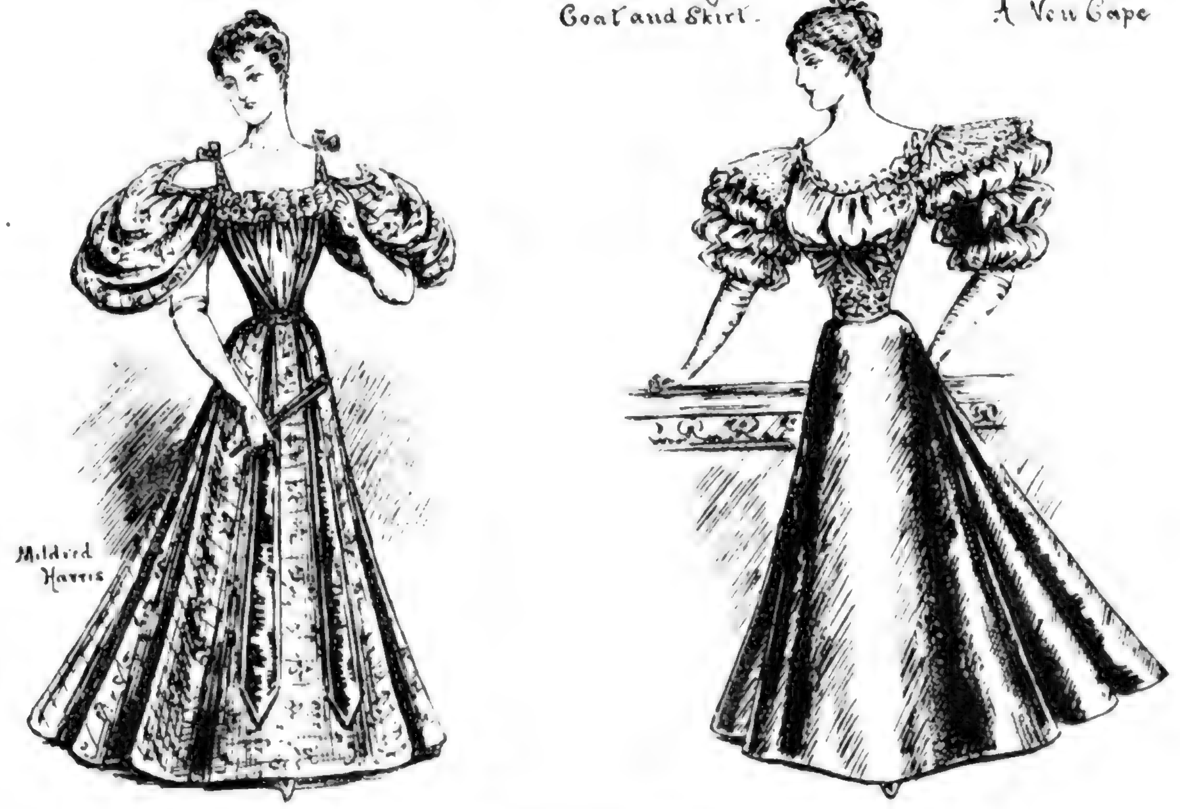
Coat and Skirt.



A New Cape



A Neat Shirt.



Evening Dresses

At Home Dress in hyacinth blue crépon with a drapery of paillette embroidered silk on the front of the bodice, and collar of écru lawn embroidery striped with bands of blue ribbon ending in small rosettes; turned-down collar of embroidery over ribbon.

Girls' Costumes. Fig. 2. Dress of pink veiling with white muslin collar frilled with lace. Straw hat trimmed with pink silk.

Fig. 3. Serge skirt trimmed at the edge with braid and buttoned on each side of the front breadth. Blouse of white and red spotted cambric, the collar frilled to match. Straw hat trimmed with blue ribbon

Fig. 4. At Home Dress in green crépon; the bodice trimmed with a collar and bands of écru lace lined with pink silk. Bands on the sleeves to match. Black velvet belt.

Fig. 5. An Eton Coat made like the skirt of mastic mohair; the cuffs and revers ornamented with cream guipure over dark red velvet; belt to match. Shirt and cravat bow of pink chiffon.

Fig. 6. Coat and Skirt in white alpaca with pipings of velvet, and fancy buttons fastening back the revers. White shirt, black belt and tie. Sailor hat trimmed with black ribbon.

Fig. 7. A New Cape in black satin with yoke of écru lace embroidered with jet and edged with a frill of black chiffon. Ruche to match at the neck and long ends of chiffon falling from the silver clasp at the waist. Lace capote trimmed with flowers and white lace wings. Dress of shot silk.

Fig. 8. A neat shirt in white cambric with drawn thread embroidery on the front pleat, shoulders, collar and cuffs.

Fig. 9. Evening Dress in chiné silk on a pale yellow ground with black stripes. Godet skirt and puffed sleeves drooping from the shoulder. Bodice of pale yellow chiffon with a ruche to match across the chest. Bretelles of black satin ribbon with bows on the shoulders and long ends falling below the waist.

Fig. 10. Evening Dress in dahlia poult de soie; the bodice and puffed sleeves of pale blue chiffon; corselet of guipure lace over blue silk and lace epaulets. Dahlia velvet bow on the front of the corselet.

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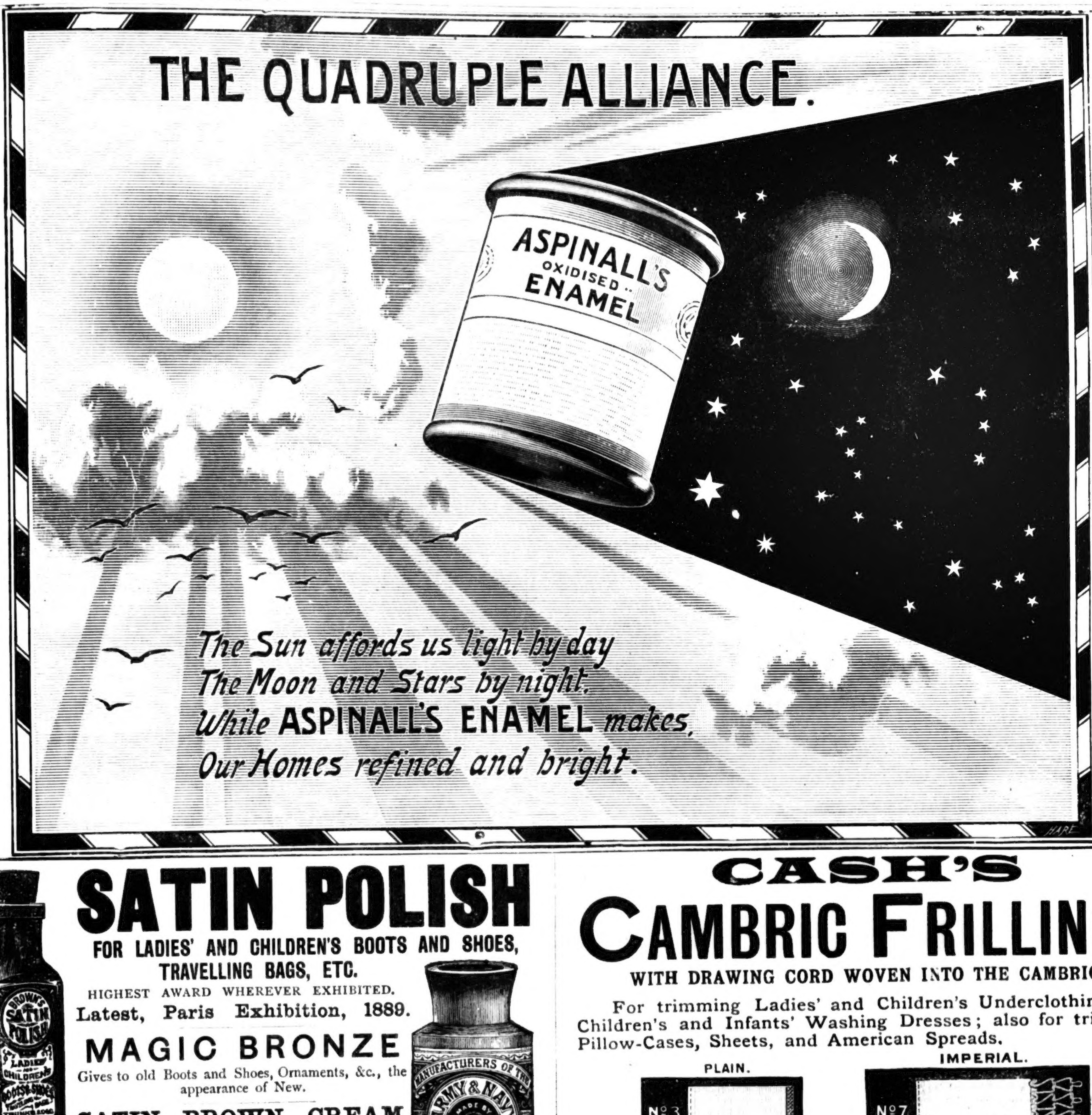
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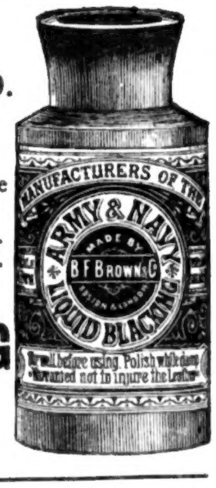

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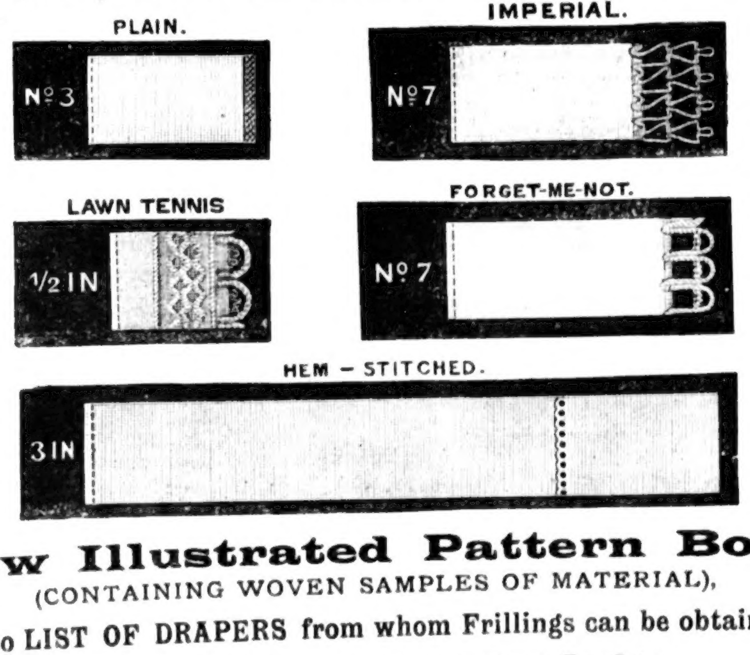
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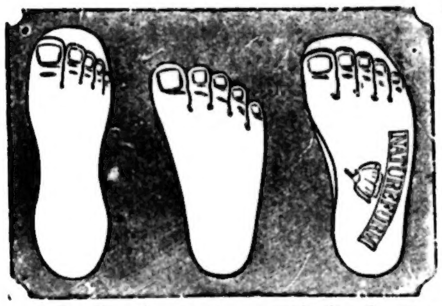

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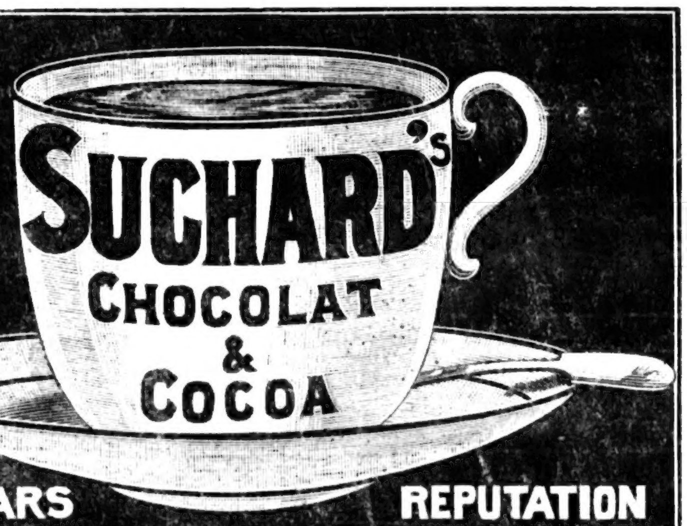

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